MAXIMUMROCKNROLL

FEBRUARY 1996
#153
$2.00

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'eli, "The Shadow", "War On Drugs".

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#96/May '91. "Soviet Punk Issue" with Russian rock press, Moscow Rock Lab, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk-- MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

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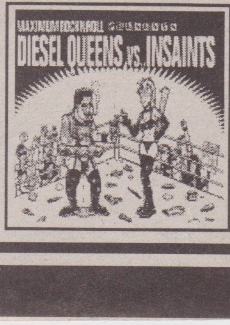

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

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1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $50
1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Stitches pic by James Bunoan

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STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

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PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed*. A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CHRY	No. York, ON
105.5FM	Wednesday 1AM
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Tuesday 11PM
KDIC	Grinnell, IA
call station	Tuesday 9PM
KDVS	Davis, CA
90.3FM	Monday 9PM
KGHP	Gig Harbor, WA
89.9FM	Monday 8PM
KJNB	Collegeville, MN
99.9 Cable FM	Saturday 10PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KUKQ	Tempe, AZ
1060AM	Saturday & Sunday 4PM
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WALF	Alfred, NY
89.7FM	Tuesday 1AM
WNCI	New London, CT
91.1FM	Saturday midnight
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WUVT	Blacksburg, VA
90.7FM	Thursday 5PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE
- DEFIANCE-LP/Phalanx-#10-zine
- ENVY-EP/Ugly Things-#14-zine
- HOMOMILITIA/DISCLOSE-split EP
- RED SCARE-CD/Persistent Harmony-#7-zine
- Do The Pop-#1-zine
- H100'S-EP/VIOLENT SOCIETY-CD
- BOMBRAID-CD/Pool Dust-#25-zine
- PHANTOM SURFERS-LP/FINAL CONFLICT-EP
- Chunklet-#10-zine/
- REGISTRATORS-Monkey-45

ROB COONS
- H100'S-Distort Cleveland-EP
- OLHO SECO-Os Primeiros Dias-LP
- SUPPRESSION/GRIEF-split EP
- POLICE BASTARD/DEFIANCE-split EP
- THE FREEZE-Guilty Face-EP
- GO!-Existence-LP
- V/A-All For One One For All-CD
- DISKONTO/FRIGORIA-split EP
- MAINSTRIKE-Times Still Here-EP
- EARTH CRISIS-live

PAUL CURRAN
- SNUFF-Theme From...-45
- SIT N' SPIN-I'm Sick-EP
- MOUNT MCKINLEYS-Portrait Of A Mindbender-LP
- UNDERHAND-Under A Glass-EP
- J CHURCH-Arbor Vitae-LP
- FLANDERS-I Am The Cheese-EP
- 7 SECONDS-alt.music.hardcore-LP
- NAILS OF HAWAIIN-Jazz-CD
- THE FREEZE-Guilty Face-EP
- GO-NUTS-Donut Prince-EP

LALI DONOVAN
MODELING BACK EAST

KARIN GEMBUS
- OUT OF TOUCH-We Don't Give A Fuck...-EP
- SALVO RAIN-Flunk Now-EP
- J CHURCH-Arbor Vitae-LP/SILNA WOLA-Inkubator-EP
- FINAL CONFLICT-Institution-EP
- LESSER OF TWO-Man-EP
- NED KELLY/THREE YEARS DOWN-split EP
- MELTING PROCESS-Tiefschlaben-EP
- MAN AFRAID-Uphill Struggle-EP
- MARRIED TO A MURDERER-Breed-EP
- NEW SPEEDWAY KINGS-Aimee-EP

DR. DANTE & CHRIS HARVEY
- CAPT 9'S & THE KNICKERBOCKER TRIO-LP
- GO-NUTS-Donut Prince-EP
- DIABOLIKS-Yes I Do-EP
- INVISIBLE MEN-Boots, Bikes, Bikinis-EP
- V/A-Seattle Vs Austin-EP
- EVIL HOODOO-Outta Tonite-EP
- EVIL EYES-You Burn Me Up And Down-EP
- GO-NUTS-live
- LOS HORNETS-Barrymore-EP
- SIT N' SPIN-I'm Sick-EP

CAROLYN KEDDY
- TEEN TITANS-We're Wildcats-EP
- REGISTRATORS-Monkey-45
- SIT N' SPIN-I'm Sick-45
- ELECTRIC FRANKENSTEIN-Time Is Now-10"
- GALACTIC BLASTERS-EP/GO-NUTS-EP
- FAT DAY-Bound For Glory-EP
- PHANTOM SURFERS-And Dick Dale-LP
- CAPT 9'S & THE KNICKERBOCKER TRIO-LP
- RESIN SCRAPER-Harmful If Swallowed-EP
- V/A-Trashcan Comp-LP

RAY LUJAN
- WESTON-Teenage Love Affair-EP
- J CHURCH-Arbor Vitae-LP
- CAPT 9'S & THE KNICKERBOCKER TRIO-LP
- SKIN OF TEARS-Shit Happens-CD
- DIESEL BOY-Strap On Seven Inch-EP
- GIGANTOR-Atomic!-CD
- CHROMOSOMES-I'm So Stupid-EP
- JOHNNY BRAVO-She's Walking Out Again-EP
- SROCKET WHEEL-Around My Feet-CD
- SNAIR-Chaos-CD/REBELS-Misspent Youth-LP

TOP 10

Please send us your records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

- BEYOND DESCRIPTION-Fine Day-EP
- DISASSOCIATE/INSANE YOUTH-split EP
- H100'S-Distort Cleveland-EP
- MARRIED TO A MURDERER-Breed-EP
- SNUFF-Theme From...-45/V/A-All For One-CD
- DEFAULT-Restraint-EP/V/A-Embryo-EP
- FINAL CONFLICT-Institution-EP/Ugly Things-#14-zine
- HOMOMILITIA/DISCLOSE-split EP/Snak Fud-#9-zine
- OLHO SECO-Os Primeiros Dias-LP
- V/A-Secret Agents S.O.U.N.D.S,-LP

SMELLY MUSTAFA

- EBOLA-4 Digets-EP
- SICK -N- TIRED-The Silver Punk-EP
- FINAL CONFLICT-Institution-EP
- JACK O' FIRE-CD
- MELT BANANA-It's In The Pill Box-EP
- BEEF-Piel's Session-EP
- MARRIED TO A MURDERER-Breed-EP
- SUPPRESSION/GRIEF-split EP
- JOHNNY BRAVO-She's Walking Out Again-EP
- V/A-Stinky Fingers-10"

JEFF RANDOM

- CEE BEE BEAUMONT-Ready To Riot-EP
- ELECTRIC FRANKENSTEIN-Time Is Now-10"
- GO-NUTS-Donut Prince-EP
- THE MAKERS-Shout On-2xEP
- SWINGIN' NECKBREAKERS/M-80's-split 45
- CAPT 9'S & THE KNICKERBOCKER TRIO-LP
- EVIL HOODOO-Outta Tonite-45
- MILKDUDS-Shake!-EP
- REGISTRATORS-Monkey-45
- V/A-Secret Agent S.O.U.N.D.S.-LP

BRUCE ROEHRS

- V/A-Stinky Fingers-10"/URBN DK-Victim Inside-EP
- ELECTRIC FRANKENSTEIN-Time Is Now-10"
- QUINCY PUNX/BLANKS 77-split EP
- PERFUSES-Revolution-EP
- MAJOR ACCIDENT-Massacred Melodies-LP
- DEFIANCE-No Future No Hope-LP
- LIME CELL/SAVAGE 3-D-split EP
- REGISTRATORS-Monkey-45
- JOHNNY BRAVO-She's Walking Out Again-EP
- SWINGIN' NECKBREAKERS/M-80's-split 45

KEN SANDERSON

- V/A-Shit Gets Smashed-LP/REBEL TRUTH-CD
- PHANTOM SURFERS-And Dick Dale-LP
- INSANE YOUTH/DISASSOCIATE-split EP
- THE MAKERS-Shout On-2xEP
- WHIPPED-LP/BEYOND DESCRIPTION-EP
- DISKONTO/FRIGORIA-split EP
- REGISTRATORS-Monkey-45/THEE HEADCOATS-CD
- V/A-All For One One For All-CD
- OUT OF TOUCH-EP/INERTIA KILLS-EP
- MAN AFRAID-EP/SICK -N- TIRED-EP

JON VON

- GO-NUTS-Donut Prince-EP
- FORBIDDEN DIMENSION-Halloween...-EP
- SONIC DOLLS-Be My Ramona-EP
- GREEN HORNETS-Don't Do It-EP
- JOHNNY BRAVO-She's Walking Out Again-EP
- SWINGIN' NECKBREAKERS/M-80's-split 45
- TIGHT FITS-All Balls-45
- REGISTRATORS-Monkey-45
- EVIL EYES-Guilty-45
- EVIL HOODOO-Outta Tonite-45

TIM YOHANNAN

- EXTINCT GOVERNMENT/HAZARD-split EP
- NEANDERTHALS-Twinkle Toes-45
- NOBODYS-Minus One-EP/TEEN TITANS-EP
- REBELS-Misspent Youth-LP
- REGISTRATORS-Monkey-45
- V/A-Stinky Fingers-10"/PHANTOM PREGNANCIES-EP
- V/A-Shit Gets Smashed-LP
- V/A-I Can't Do Anything With 50 Cents-EP
- FUCK UPS-All Fucked Up-LP
- DISTRACTORS-Walk Away-EP

REMA YOUNG

- PUFFBALL-CD
- SWINGIN' NECKBREAKERS/M-80's-split 45
- ONE TON-Ravishing A Universe For Love-EP
- QUINCY PUNX/BLANKS 77-split EP
- VIVORAS-By Myself-45
- REGISTRATORS-Monkey-45
- ELECTRIC FRANKENSTEIN-Time Is Now-10"
- GO-NUTS-Donut Prince-EP
- V/A-Stinky Fingers-10"
- MOUNT MCKINLEYS-Portrait Of A Mindbender-LP

ZINE SHITWORKERS

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ZINE COORDINATOR

Tim Yohannan

OUT MEOW!!

KARP/Rye COALITION split 12"

(tmu 006)

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(tmu 008)

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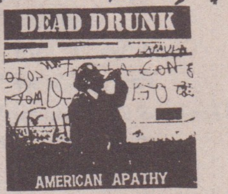

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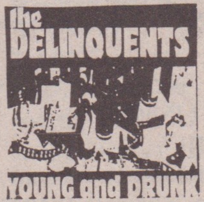

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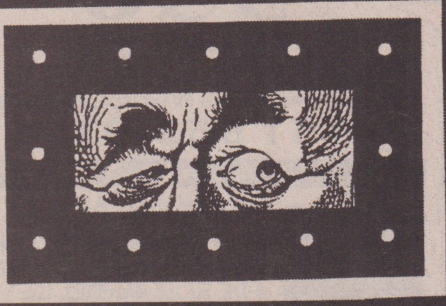

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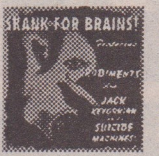

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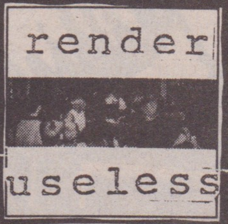

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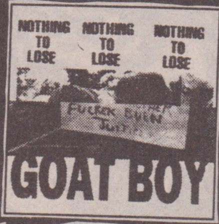

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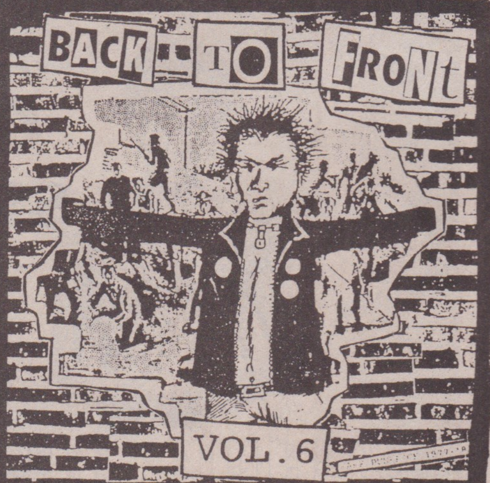

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There will be a "queercore" festival this year in mid-June, in San Francisco. Bands, performances, art, zines, workshops, and wacky fun. Still unnamed and in the planning stages - send a note with your address and you will be put on a mailing list to receive information about the festival when more info is available. See ya there!! xo

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Letters

Dear MRR,

A lot of you out there in punk land have been asking the questions: "Who wrote the 'punk rock rule book'" and "Is there such a thing as a 'punk rock rule book'." Well, I am here to answer both questions...

I wrote the punk rock rule book. Actually that's not true, I revised it. You see it has been passed down to me by my grandfather. He plays the Concertina (an instrument like the accordion except having buttons on each side instead of keys and buttons) in a really big polka band, and he is even in the Concertina Hall of Fame. He is a well known and very much respected member of the polka scene. So anyhow, he wrote it, gave it to me, and let me revise it. For the second question, I guess I already answered it. Yes, there really IS a rule book. I do not see how all of you punks out there could have missed it. It is available at all the major book chains (i.e., Super Crown). It is a little on the expensive side though.

So you see, I was the one, that means any body with any discretion about the aforementioned book should write to me at the address listed below. Also, I am sorry for any confusion that this may have caused, I did not realize that so many people had never heard of or read my (our) book. Thank you all. Write to: Orville Rex c/o The True Punk Rock Rule Book/ PO Box 11333/ Pleasanton, CA 94588.

Dear MRR,

Here are some thoughts I had while reading the interview with Snap Her in #150. They talk about their song "Conformist Cunts", then give a vague description of what a "Conformist Cunt" is to them, but frankly, wearing leather, spikes, mohawks and plaid ska skirts looks rather like conformity to a seventeen-year-old fashion trend, that's frankly a bit passe' these days. Do you have to look like a tired fashion cliche to be "punk"? Isn't punk about independence from other people's ideas of how you should look and think? I'm so sick of the "boot and mohawk' brigade' dictating what is and isn't punk just because they conform to old fashioned styles. Look at Rancid, for instance. Their fashions are out-of-date and their music is a tribute to a band from 17 years ago, The Clash. They are capitalizing on the fact that their fans have no idea where they copped their licks, just like the Red Hot Chili Peppers ripped 1970's funk and sold it to people too young to remember the real shit. Get a clue. Being punk means being intelligent and having your own values. Love, Bliss Blood/ Houston, TX

What's up! MRR:

I am writing this letter to you in disgust, though not of your zine. What I am writing about is Rancid's little appearance on "Saturday Night Live" on November 18. I don't know how many of you good people out there watched it, but I did just because I was bored that night. I tuned in around the middle of the song which was off of their new LP, and since I haven't taken the chance to suffer through it, I didn't know the title. But of course the song sucked. All it was was a third-rate imitation of the Clash and that's all Rancid is ever going to amount to!

Anyway, I am disgusted because no matter how much they continue to sell out and contribute to the co-opting of the punk scene they still claim that they are still in touch with their roots. Uh! no. Pandering to the guitar rock assholes in those lame-assed guitar magazines and being on the cover of *Spin* magazine just ain't cuttin' it. I have an interview with Lars Fredricksen in a local magazine known as the *Insubordinator* and this is just a small fraction of how badly they're losing touch with the scene:

Mag: "What do you think of those guys who call you sellouts?"

Lars: "Those guys are just jealous of what I do! half the people who call us sellouts just got into punk a year ago and they'll be gone when their term in college is over or when mommy and daddy aren't paying the bills. I'm just fortunate that I'm making music that makes a lot of people happy. Punk rock for the last twenty years has been fighting to have their say and now that we're having our say ! it's bad. I don't understand that at all... "

I'm sorry. but I think Rancid is a bunch of sorry sellouts and I've been into punk a lot more than a year, okay? If I was jealous of what they did, then I'd take my band and hook up with them and see if I could get a show at a huge place like the Fillmore or something like that. All that little excerpt is was just Lars denying that Rancid has sold out and turned their backs on the people that made them what they are and they honestly don't give a shit if the scene gets co-opted or not. And didn't Tim Armstrong break up Operation Ivy for the same reasons that Rancid is as big as they are right now?

The term "sellout" means that you've changed what you do in order to fit into something else! or if you're a musician changing the style of your music in order to sell more records. A while back, Tim and Lars and all of those losers said that they'd NEVER be on a major label and that they'd NEVER have videos on MTV blah blah blah. And what happened? They have not one, not two, not even three, but FOUR videos that have been on MTV!! And Epitaph Records recently declared themselves a corporate record label, making Rancid and our favorite political hardcore band that tries so hard to rip off Discharge and Final Conflict, Total Chaos, full of shit. So I'm jealous of what Rancid does? I'm sorry, but I couldn't be jealous of assholes like you. Thank you for "letting me have my say."

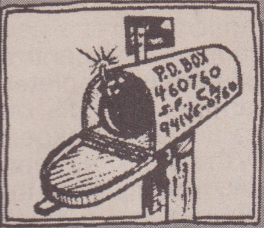
Jake Useless/ Alameda, CA

Dear Jake,

It was Jesse that broke up OpIvy because they were becoming too big, not Lint, as far as I know. I guess it was another East Bay Jake, Jake Filth, that saw the light way earlier than anybody else. He used to heckle OpIvy at Gilman all the time, claiming they "weren't punk". I'd give him shit 'cause Matt used to haul away the garbage at Gilman and Lint was always around. Who coulda thunk it that they'd get so far away from what their values were then, or that Jake Filth might have been right. Life is weird. Tim

Dear MRR,

I must share an experience with you that has brought me great joy. Recently I went to a Blanks 77/ Casualties show at local NY dive Coney Island High. Before the show there were rumors that our "hardcore heroes", Rancid, would be playing at the gig. This infuriated



many local punks. To make matters worse, Rancid had gone on Saturday Night Live the night before with their lame cartoon "we're punk" schtick. So near the end of the Blanks' set, who comes out on stage but rock star Lars. (If I may digress a bit here, I personally believe Lars was the downfall of Rancid). As he starts singing a song, some punk jumps on stage and punches Mr. Fredriksen square in the mouth. Lars goes down and is quickly surrounded by a circle of hardcore toughs looking to protect the fallen star. Needless to say Rancid had to be escorted out of the club and did not play.

While I'm not advocating violence as a solution to any problem, I hope that punch sent Lars and Rancid a message. They cannot have underground credibility and at the same time play the ridiculous media game of the "punk revival". They used the DIY scene to profit their rock star asses. They even shot their lame MTV video outside ABC NO RIO. What a fucking joke! I do not know Lars personally, and I'm sure he's a nice guy and whatever. Maybe he didn't deserve that punch. Perhaps that same message could have been relayed through conversation. But when you charge $12.50 for a show and bring out members of The Casualties on stage to enhance your credibility, you are just not real. These are some lyrics from the Born Against song "Born Again" that I think suit Rancid and their ilk: "Once a vehicle for outrage, now just entertainment packaged tastefully. The status quo whose very abuses generated our contempt now courts us. I reject their lame ass version of what the fuck this music is all about." Amen, Sam.
Billy/ 231-03 67th Ave/ Bayside, NY 11364

Dear MRR:

This letter is a response to the review by Greta S. of my band ADZ and our current release "Piper At The Gates Of Downey." I am not new to negative reviews but I don't appreciate when they miss the point like a nearsighted archer missing a target. I would tell the archer to put some glasses on and try it again. I suggest the same to Greta.

I will start with the obvious. Greta dated herself by commenting only on my work with the Flower Leperds leaving out, conveniently or naively, everything else... you know, the ancient history. So, welcome aboard the "neo-punk revolution" newcomer. I've introduced myself. Let's get acquainted.

This young Einstein thinks that bands that cover Duran Duran songs are cool (her J Church review). I think bands that cover material like that are fools that put more publishing money into undeserving pockets. This brilliant critic thinks it's more important to go to shows to get laid and drunk than to enjoy a recorded document of the show (her Parasites review) thus reinforcing my belief that people in this scene aren't interested in change, or in music, just in getting fucked and fucked up. I always tell any idiot could become a popstar, any idiot can be a critic too. All one needs is a pc and little or no clue.

Greta compared the ADZ production to that of the Flower Leperds. Actually, Leperds stuff was recorded on 16 track equipment by the late Chaz Ramirez (who recorded Social Distortion, Adolescents and DI) and Bill Krodel (who recorded DI and Doggy Style). The current recording was done on 24 track machines (making the production quality closer to my earlier stuff than later; a financial, not sonic, decision, it was cheaper believe it or not) at West Beach by Steve Kravac, the Canuck who swapped DOA stories with me, by Bruce Duff, poodle boy extraordinaire, and by Geza X, a brilliant engineer who recorded my influences, LA punk bands like the Germs. I go with engineers who reflect my interest in music and sound, not with who a record label or manager tell me. I call the shots, and I trust the people I work with to achieve the sound I like. So, if dear Greta feels the need to compare ADZ to Exodus, whoever they are, I should forgive her.... but I don't. It reflects what she knows, her history, not what I do. My tastes run a little purer and a little further back...

Our decision to put the album on the German label Bitzcore has nothing to do with our popularity there, it has to do with their honest way of doing business. If she knew anything about Bitzcore she'd know they are an independently run office operated by a guy, his wife, and their cats from their apartment in Hamburg. That you received an import version simply has to do with the fact that the American version hasn't been released yet by that notorious metal label Taang......

The slow guitar oriented material that Greta alluded to was the fault of those metalheads I picked up from bands like No Crisis, Youth Brigade, the Humpers, and of course, king headbanger himself.... Frank Agnew. A guitar oriented sound doesn't mean metal, does it? Aren't loud guitars what defines punk music?

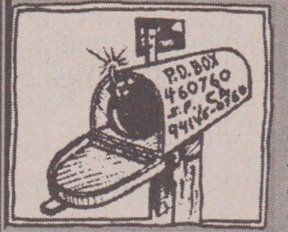
What about snotty vocals? Don't they define the sound, too? Let me know, when did my style become forced "exaggerated" sneering? It's nothing new from my prior stuff. The difference is that my voice has changed. not due to new interests but due to 17 years of screaming into a microphone. Which of my songs is exaggerated? Is it the one about when my buddy Eddy and I were mistaken for homosexuals and got beat up? ("Bash") or was it the song about when I drowned ("Drift Like Wood") or was it the song about the stillbirth of my son? ("Joan of Arc Occasionally") or the narrative of the many people with autism I interact with on a daily basis? ("Communication Unbound") or the song about the cyclical nature of child abuse and insanity? ("The Shoemaker"). Does she really think I'd try to fake this? My sneer ain't a pose. It never was. She's mixed me up with those guys with the mohawks and the green hair on the cover of Rolling Stone that used to be MRR darlings.

I hope this has helped unfog the glasses that Greta should wear. Perhaps she can go shoot that arrow now. I think it may be a little closer to the target next time.

Reflex says fuck you very much

Tony,

Since you've been in the scene for a million years, you should know that there's no guarantee that your reviewer will like or even recognize your music. I didn't select it to review; it's a hit-or-miss process here, too. And it's nothing personal, I just didn't like it. I'm not trying to diminutize your participation in punk, or the experiences that have influenced your music. I just didn't like it.



I'm glad you took the time to respond, to clarify any misleading my review may have done. It's one person's opinion, mine, and you're right, it reflects my history. That's unavoidable, unless you write your own reviews.

I do think it's interesting, though, that to you, "neo-punk newcomer" is supposed to be an insult. I'm not a newcomer, I just didn't like your record. And so what if I just turned punk yesterday? Is there some history test that you have to pass, now, to be a punk?

But we agree on one thing - "this brilliant critic thinks it's more important to go to shows to get laid and drunk than to enjoy a recorded document of the show." I'd pick drinking and having sex over listening to a bad live recording any day of the week.
Greta

Hi Tony and anybody else,

To clarify how records are assigned: I listen to all the incoming vinyl (Ray Lujan does the CDs), and decide if they're within our area of coverage. If so, I assign them based on whether I think a particular reviewer might like the release. Sometimes that works out, sometimes not.

As far as Greta's review of your new CD, while I don't fully agree with her assessment that it's 'metal' sounding (I think it's pretty straightforward SoCal hardcore, in the vein of some Adolescents stuff), her opinions have my high regard, both because she spends a lot of time on each review (as opposed to some of us), and because she has been around and paid her dues (she used to be involved in putting on the shows at The Farm many moons ago, among other things). You win some, you lose some, hopefully it all balances out in the end. Thanks, Tim

F

MRR/ Mykel Board,

Thank you Mykel! After about a year (I know, I know. Only being into punk for a year makes me a poseur - it has nothing to do with the fact that I'm 15 and was never exposed to it before.) of reading MRR you've finally given me a reason to write in. First off, good job! Yr column consistently raises several good points and yr nowhere near being afraid to speak yr mind.

As I read the October column, dealing with "buzz words", I began wondering why I haven't heard many of those great points already. While reading, I smirk a few times, make a few slightly confused faces, and then...wait a minute! What's this?! Pro-choice = Pro-abortion?! Well Mykel, I'm sorry but, you're wrong! Being pro-choice means believing the government should not be able to tell women what they can and can not do with their bodies. Being pro-choice means realizing that if a woman is raped and becomes pregnant, she is not going to want to have the child as a constant reminder of that horrible night. Being pro-choice does not mean you thing abortion is good, it means you realize abortions will take place whether they are safe and legal or not, and you would prefer they stay safe and legal.

Being pro-life is not only pro-Christian (as you so rightfully pointed out), but also anti-choice. Pro-lifers want the government to have even more control over us, they believe abortion should be illegal.

So how about this, next time you decide to ramble about abortion, you add a couple of classifications. Do yr little pro & anti- whatevers, but keep in mind that pro-choice really is what it says, ok? All views please write:
Tom/ 332 West 9th St./ Salem, OH 44460

G

Dear Maximum Rock and Rollers,

The Internet has been catching a lot of flak lately from technophobic right wingers of the PMRC variety who fear anything that refuses to stay under their thumb. The battle cry of "protect our children from pornography" is heard more and more often in connection with the net. Ed Meese and Ralph Reed (Christian Coalition) are trying to lead the way to more and more government imposed censorship of material available on the Internet by making Internet providers (including schools and libraries) liable for allowing 'indecent' material onto the net.

Being a technology minded type of a guy (comes from watching too many sci-fi movies), I believe, like many others, that the Internet is the most important new technology to come down the pike in a long time. Thus far, due to it's lack of a governing body, money, and centralized location, it's been completely unregulated, and in fact, it's the closest thing to a working experiment in anarchy the world has seen. It's under attack, though, from the unholy trinity of business, government and religion. This is why it was so disheartening, as a regular MRR reader, to see the same kind of ass-backwards thinking displayed in the pages of this very magazine.

In Ben Weasel's column a few months ago (which, I realize has been discontinued, but hell, he can write a letter like anybody else if he wants to defend himself, and anyway, he was the worst offender) he compared the Internet to television, saying that the Internet cost more and therefore shuts out the lower classes. Well, first of all, the cost of the computer ain't what it used to be- every time a new one comes out, the old ones get cheaper, and I've seen Internet ready computers available for around 200 dollars (cheaper than band equipment)! Add on another 15-20 clams a month for access through a local provider (cheaper and better than America Online, and probably less than Ben's cable bill- some places even offer free access) and you're ready to go. Which brings me to my second point when you're all hooked up, not only can you see what people all over the world have seen fit to put out, but you can make your own information available. Try comparing the cost above with the cost of producing a television show, and you'll get a more accurate picture .

Moving on to the next most common complaint- that most of what gets said over the Internet is a load of useless crap. Have you read MRR's letters page recently? Anytime you give anyone who wants to say something the freedom to say it, you're gonna get a lot of bullshit, but it seems a lot more elitist to deny them that right, and only listen to those who 'know', than to encourage and debate even the dumbshits, and to use some discrimination rather than to rely on the voice of authority.

The growing number of email and homepage addresses in MRR ads and columns should be a sign that the times are changing, and the Internet, especially when used alongside 'underground' publications like this one, can be a useful

tool for communicating ideas, and exposing yourself to the ideas, music, whatever, of others.

There are a lot of punk bands, labels and zines on the Internet, and a lot of punks, who have created a sort of non-geographical 'scene'. In terms of advertising and distribution, the Internet is one of the only places where tiny independent labels are on the same playing field with the majors. I, or anyone else, can put up a homepage that looks as good as anything Sony can do, and people all over the world can hear music that they sure as hell wouldn't have been exposed to, through MTV or the radio.

Anyway, I'm rambling on a bit, but I hope I've made my point that the Internet is a useful new medium, which is in danger of being fucked up by the same folks who've fucked up everything else, so ya better get with it or you'll be left behind with all the other technological dinosaurs. selah, chris invisible, <bml 12@freenet.hsc.colorado>

Dear All MRR Readers,

By the time you read this, you may only have a few weeks left to get your listing in Book Your Own Fucking Life #5. I already have mine in, this being my 5th year. I have used this resource guide in almost every purpose it's intended for; promoting local shows, booking my band out of town, sending promo 7"s to radio stations, zines, promoters, labels, etc., etc.. If I was to give advice to the new people wanting to get involved with DIY networking, based on past experiences, my advice would be, "DON'T BE HALF ASSED". If you are the type of person who does not return calls or write back when you receive a zine, tape or record, do us all a favor and do not put a listing in BYOFL #5. Save us the frustration most of us get when we spend $150 sending out 150 promo 7"s or tapes and less than 50 responses are received. I will always remain underground and DIY, but it's really frustrating seeing mainstream artists having little trouble promoting themselves because they have opportunities to deal with more professional and enthusiastic people. Honesty and sincerity is so hard to find in the punk scene nowadays. For example, why does it take so long for promoters and clubs to listen to a demo tape. One club owner in San Diego took 6 weeks (and 10 long distant phone calls from myself) to finally listen to my band's tape. By that time, our tentative dates are already booked by other bands. Now, let me give you a good example. Two fellas, Dave and Eddy in Virginia, placed a classified in MRR looking for bands for a 7" comp. We sent them a demo. Within a week, we received a response. Their letter stated that we were not what they were looking for, but were nice enough to offer us help when we tour and wish to play in Roanoke. They actually gave a shit. They are a minority in this scene. I hope that every one who reads this takes this in to consideration and help make networking for all of us easier and less frustrating.

Will Tynor/ Snap Krackle Drop & Social Retardance/ PO Box 25666/ Tempe, AZ 85285-5666/ voice mail (602)302-9708

Dear MRR and all readers,

Just thought I'd let you know about a scam artist and asshole who put a classified ad in your zine in the #146 July '95 issue. This guy's name is Rob Sexton and the name Rob is sure fitting since he rob-bed me. His ad said "sale or trade" then proceeded to list a bunch of records. He would also trade for other vinyl or, in my case, he wanted some superhero figurines. I sent my list my list of stuff asking him if he wanted any of it. He called me up after receiving the letter and asked me what records I was looking for so we could trade. I got his list of 7" records a week later. I picked out some records that I wanted in trade for the figures. We figured out a deal that he would send me about 112 or so 7" records including Screeching Weasels "Radioblast", "Fungus Amongus" comp and Green Day "Sweet Children" along with a Screeching Weasel CD bootleg, a Pink Lincoln's CD, and a $35 check. He insisted that I send the figurines to him before he sent the records so he could make sure they were what he wanted and then he would send the records soon afterwards. Bullshit! It's now November, 4 months later, and I didn't get my shit yet! I've called him numerous times and he said he's send them. Still, I never received them. Then I called and he said that he had sent them and they'd be there by next week. It's now been at least 4 weeks since then and they're still not here. I called him a week ago and he hung up on me. I called 3 or 4 times right after that and nobody answered and then I kept getting the answering machine. Fucking bastard! I called him today and again he hung up on me. I put my trust in this guy and he screwed me over. Do not trade with him! I'm only 16, but I don't enjoy getting ripped-off! If this is Rob Sexton reading this, fuck off asshole...and send my god damn records! Has anybody else had problems with Rob? Or did he send your stuff fair and square? Please write me:

Todd/ 1315 Coolidge Ave./ Little Chute, WI/ 54140

P.S. Write or call Rob and bitch him out for me: (813) 621-2681 or 2009 Waikiki Way/ Tampa, FL 33619. I think he also put an ad in Flipside or Punk Planet, and he has a band on Skene Records. Attention Rob: Be on the lookout...looks like I'm going to Florida!

Dear MRR,

Hey, my name is Tat and I live in a resort town Palm Desert, rich kids and old fucks. Anyhow, I am writing to ask you guys a question about discrimination. I recently dyed my hair green, not my whole head mind you, simply about 2 or 3 inches at the ends. I went to school on a Thursday and got away with it thanks to the fact that most of my teachers thought it was "cute" or just didn't notice. The next day I was called into the vice-principles office. I thought they were gonna ask about my ditching or search my bag for drugs. Instead the bitch told me to sit down. I did. She told me I was suspended unless I "got all that green" out of my hair. I spent the remainder of that day in O.C.S. (on campus suspension). I was pissed. I spent that weekend telling everybody and their mother my problem. Some people said I should sue the school, others told me to stop causing trouble and cut it off. I ended up missing a week of school and finally had to just cut the green out. I am positive that what they did was wrong, but I need facts and proof. Please help me.

Tatiana / 42-601 Clifford / Palm Desert, CA 92260

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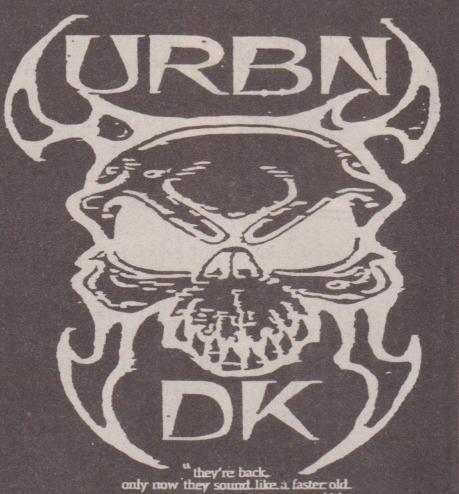

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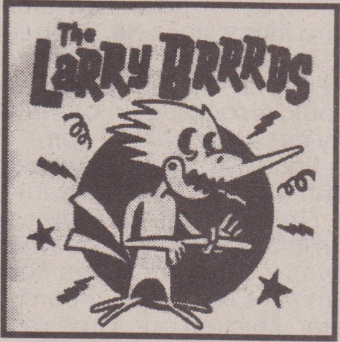

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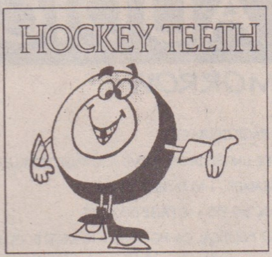

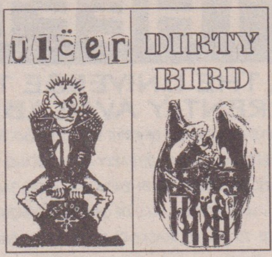

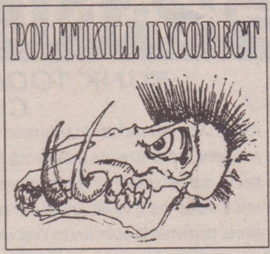

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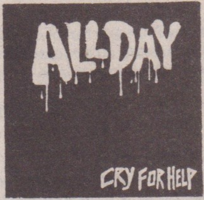

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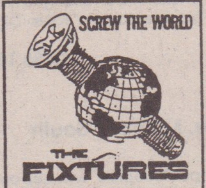

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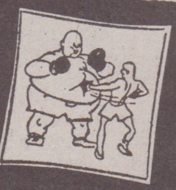

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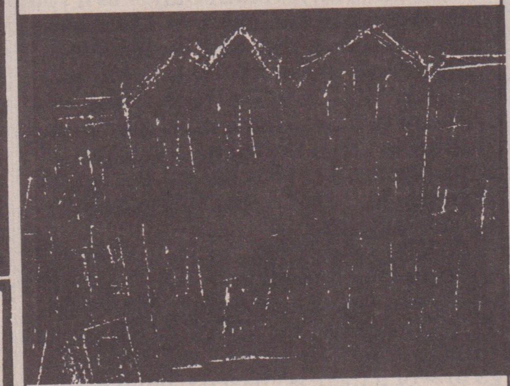

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COLUMNS

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[Note: Mykel is still in Mongolia, from where he emails us his columns. The system he uses has a 'profanity detector.' That's what the f*ckin' asterisks are all about.]

One of the major problems of coming to a new city is finding where the homos are. That's one of the reasons that G-d invented "Gay Guides." Just look up the city, and there you are. In the good old days, you got a list of bars and a little set of codes: YC, OC, L, W/L, BR, MO, WO (Young Crowd, Older Crowd, Leather, Western/Levis, Back Room, Men Only, Women Only— as if you didn't know.) Sometimes they listed bathhouses and parks with high bushes. Lately, listings have expanded. The Dutch published SPARTICUS GUIDE is as big as a phonebook. They list the usual, plus homo businesses, homohelp groups, homo 12-steps, the works. They've got listings for everywhere from Albania to Zimbabwe— but not Mongolia.

"Hey, you know I'm Mykel Board, I write for Maximum Rock'n'Roll." does not work in Ulaanbaatar. It won't help to hang out at the disco, either. EVERYBODY hangs out at the disco. There's no neighborhood to go to— or if there is I haven't found it. Like I said, it's a problem.

One day, while riding the bus to The State Department Store, I passed THE COLLEGE OF ART AND MUSIC! Of course! If there is gonna be a place that collects attractive homos, that's it!

The next day, I go there. It's just one big white building. In front is a low fence. There's a small stretch of grass between the sidewalk and the street. I don't know how to signal. Reading Rimbaud won't work in Mongolia. It's too cold for my TRIBE 8 t-shirt. I just sit on the fence with my knees spread wide. Maybe some well-attuned Mongol will pick up on the body language.

Students arrive and leave the building. Some, mostly those with skin problems, look at me and smile. One guy wears tight leather pants. He has a string of earrings from the lobe right up to the part at the top with no name. He looks about twenty-five and has attitude that would put a New Yorker to shame. I try smiling at him. He snorts.

In fact, no one says a word, except one fat girl who asks me if I want to change money on the black market. This isn't working. I know there's a park in front of the UB Hotel. At night, the area is a den of hookers and pimps— always a good sign. There are tall bushes. Dirt paths lead behind 'em. Looks likely.

Fast-forward nine hours: It's two AM. The busses have long since stopped running. I have to walk the mile or so from my apartment to the park. As usual, there's action in the parking lot. Girls sit in cars, as men walk back and forth, glancing in the windows. Occasionally, a man talks with another. Money changes hands. The two men get in the car with the girl. The money receiver drives. The women and money payer sit in the back. Who knows where they're off to? But it's easy to guess what they do when they get there.

I walk through this crowd to the park. A man taps me on the shoulder and says something in Russian. By now, I'm used to it. It doesn't mean the guy thinks I'm a Ruskie. Mongolians all know one foreign language, Russian. To them, Russian is foreign talk. So, when they see a foreigner, they talk foreign talk. They often become angry when I don't understand. I'm a foreigner, right? I should talk foreign talk. This time, I shake my head in answer to the inquiry. Then I put my hand to my crotch like I'm pissing. I make a hissing sound and point to the park. The man smiles, nods and leaves me alone.

It's almost totally dark in the park. A few lights stand at either end, but this being Mongolia, those lights do not work. My eyes adjust. I can just make out the statue and a row of low trees, more like tall bushes. I head for them. There's movement in the trees. A kind of back and forth shaking. It's a windless night, so it's not nature shaking. Let's hope it's unnatural enough for me. Step by dark step, I approach the trees. They're too dense to distinguish anything more than a vague outline in this light. That's a good sign. The outline is big, as if two bodies are hunched together, one over the other. That's a better sign. As I get closer I hear leaves crunching. I enter the grove. The stench is overpowering. It is not, however, the manly stench of sweat and semen. It is a much more familiar Ulaanbaatar stench. It's the stench of cow. That's the tree shaker and leaf cruncher. That's the big outline.

Before I left New York, I'd heard that forty percent of Mongols have sex with animals. It's part of the sheep-herding nomadic tradition. Whenever I travel, I like participating in the local culture. But I'm just not attracted to this particular bovine. No, I'm not denying the possibility. It certainly could be that I just haven't met the right cow, but this is not it... er... her. Somehow, I manage to leave the park without stepping in my error.

During the following week, I try libraries, hairdressers and the national opera, all without success. For a few weeks, I forget my quest. First, there's a female teacher I think I have a chance with. (I get as far as a kiss on the cheek. My kiss, her cheek.) Then Akiko, a pal from New York visits. Those adventures you can read elsewhere.

While Akiko's away, visiting a monastery, however, interesting things happened. There's a boy, about 19, a student at the school I'm teaching in. He's got a thin face and a waist you could put your hands around. You'd certainly want to. I'd seen him a few times and he'd always given me the most angelic smile. Today, he speaks to me. "Hello," he says, "my name is Munkhairtor. What's yours?" I tell him, looking straight into his almond-shaped black-brown eyes. "I like you," says the boy. "Are you a Christian?" He is. Worse, he's a Mormon. He tells me about his church and "our Lord God Jesus Christ." and how the church taught him all about not smoking, not drinking alcohol, tea or coffee, and how to "protect your body as a temple of God." Jezus F*ckin' Christ! Find an attractive beauty and he's already been brainwashed by the missionaries! "I hate Christians," I tell him. "Christians teach you to hate yourself and your feelings. Anything that feels good, alcohol, smoking, sex, is a SIN to them. The only pleasure they allow you is after your dead. Or, as a Jesus-loving zombie."

Right there, I decide to choose between penis and principle. If I want to save this guy, I have to be completely pure in my motives. I have to decide NOT to go after his body. No conflict of interest. No ulterior motive. I've got a soul to save. It'd be too easy for some crucifix-lover to say "He did it for the sex." No sex. I'm on a mission. If I can save one soul from the evils of Christianity, it's better than getting laid a dozen times. Well, half a dozen, anyway.

BACKGROUND: Christians are ruining Mongolia, just like they've ruined other countries and civilizations for the past couple centuries. In the guise of charity, they bring self-hatred, intolerance and persecution. They come with money in their right hand and their bible in the left. If you want one, you've got to take the other. Christian missionaries pour in here like diarrhea into a toilet. Many pose as English teachers. For textbooks they use their bibles. It got so bad that the Mongolian government changed the rules. It now requires teaching certificates, or at least advanced degrees, in order to teach. Still, they sneak in, like thieves in a housing project. I can't bring myself to actually go to the local Christian lair. One of my students goes for me. "They make you say bad things about your family," she told me, "You're supposed to say your father drinks too much. Or your mother doesn't care enough about the children." "Ah, how cult-like," I explain. "One of the signs of a cult is that they ask you to reject your family and friends. They make you think YOU thought of the reasons you should reject them. But all the time, THEY are the ones that put those ideas into your head. Once you've rejected your REAL family and friends, then THEY become your new family and friends."

In Mongolia, as elsewhere, the Chris-

tian wolves wear the nicest sheepskins. They bring "Agricultural Improvement." They come as "Communications Experts." One Christian organization just brought CNN to broadcast TV. What harm is that, right? But how far behind is the 700 CLUB.

OK STOP: Before this goes on I want to yoke the yahoos who're gonna say, "I thought you believed in FREEDOM OF SPEECH. You're against CENSORSHIP. Now, here you are wanting to censor Christianity." To quote a genius: YOU'RE WRONG! I want to counter Christianity, not censor it. I want to prevent people from going to church through logic, sympathy and human dignity— not laws, violence and intimidation. There are Christians who want to stop me through murder. I want to stop them through reason. It can work. Despite pleas from the church, the Poles rejected Prime Minister Lech Walensa. The Irish, by a very slim majority, beat back fourteenth century Catholicism and legalized divorce. These are small steps. But steps nonetheless.

BACK TO THE BACKGROUND: When you point out all the people murdered for Christianity, all those tortured, all those jailed, all those made to hate themselves and their bodies— the answer is almost always the same. "That's not REAL Christianity. I don't believe that." Jerry Falwell, Oral Roberts, Pat Robertson, The Pope, it doesn't matter who. Some joker says "They're not REAL Christians. Don't listen to them." But they are. No matter how you want to twist and turn the basics, Christianity is— from the bottom up— an evil and perverse religion. The basics are that you've got this God who created people with something called "free will." Actually, it's not free at all. We don't have wings. We can't communicate telepathically. It's only partial freedom. We're able to do some things and not others. Among the things we're free to do is something called SIN. Jerk-off, have homosex or any sex outside of marriage, say Goddamn it, kill, covet your neighbor's mule— all these are SINS. We can do 'em as part of free will. But, God in his perversity, punishes us if we do. If we use that free will, if we SIN, we go to hell. God's 'gift' of free will isn't a gift at all. If we use it, we're punished. Worse, we've GOT to use it. It's bad to sin, but God made us so we all do it! No choice. Some free will, huh?

But God really loves us— just like anyone who would condemn his children to a pit of fire. So he screws a shepherd lady and has a son. His son's job is to tell the world that God loves them and they should love him: both daddy god and sonny god. If they don't, they're gonna end up eternal toast. God sets it up so his kid gets nailed to a couple pieces of wood. The world is supposed to think this is some kind of grand gesture, God lets his kid die to prove what a nice guy both of them are. At least the Mormons are more honest about it. They think God was a bit of a sh*thead. Christ (and Brigham Young) came around to cool things off. But God, the big cheese? You gotta watch out for him. Most other Christians will tell you how God LOVES you. Yeah, right. Christians believe that being saved (going to heaven, rather than hell)— even if you die— is more important than anything else. That's why the soul of an unsaved fetus is more important than that of its mother. That's why conversion is more important than the truth.

"All Americans believe in Jesus Christ," says Munkhairtor. "That's what the church teaches us."

"That's wrong!" I tell him. "I'm American. I don't believe in Jesus. Millions of Americans are not Christian. Even many who believe that Jesus existed (I don't), don't believe he was anything more than a man." Christianity is sold to the Mongols as something new, modern for a new, modern world.

"I don't like Buddhism," says Munkhairtor. "It's an old religion. I want something different. We need a modern religion for modern times."

"Christianity is more than a thousand years old!" I say. "It's older than Communism, than America, than me!" Right now, religious fundamentalism is the biggest danger in the world. In Arab countries, it's Moslem fundamentalists. In Israel, it's Jewish fundamentalists. In America— and most of the world— it's the Christians. With Christianity, however, it's not only the fundamentalists who are the problem. It's the missionary idea. It's the intolerance that says, "You must be a Christian to be saved." Buddhism can leave others alone. "I'm a Buddhist. You're a Hindu. She's a Moslem. OK, fine." Jews don't even WANT you. (I've often talked about Jews. I'm one of 'em. But, to me, it's not a religion. It's a culture— a nationality. So don't get me started, ok? I don't believe that bible crap.)

So what's to do? Are we helpless in the face of the Christ-machine? Can we do anything but talk to people who already agree with us? I think there are better ways out. Christians have the methods. Let's use 'em. I'd like to see anti-Christianity doing honestly, what the Christians do deceitfully. I'd like to see a cartoonist and author go through the Christian bible and show how bad it is. Anti-Christian Chick publications, give 'em out on street corners. Every Moonie/Mormon/700 Club cultists should be matched by an anti-Christian anti-cultist. Streetcorner preachers should be challenged by street-corner anti-preachers. Americans are losing their freedoms because human values are being replaced by Christian values. What happens in America hits the rest of the world— sooner or later. It's time we said enough! More than challenge, we have to set our own example. Every Christian who does a good deed makes sure you know she's a Christian. It's time Anti-Christians do the same. We need to do good works as ANTI-CHRISTIANS. We need our own Mother Theresa. "Here's some food, because you're human and deserve to live. You don't have to pray for it. We feed you and set you free from the tyranny of God." I know it's David against the evil Goliath. Maybe we don't have much of a chance, but we have NO chance if we don't fight. I'm doing my part, right now. You can tell it's important to me. I'm doing it even though it means I don't get laid.

ENDNOTES

—>Being right from 12000 miles away dept: It was on CNN, but I forgot to mention it last month. You know how I always tell ya, that the same (basically Christian) forces against abortion are against pornography? Both issues have to do with women using their bodies the way they choose? Well, there was a report from New York. The holy f*cking father, the pope, high hat and Polish accent, there in Central Park. Warning against the sins of modern society. The two sins— in the same breath— ABORTION and PORNOGRAPHY. So there, feminists, tell me which side you're on!

—> Speaking of asshole fundamentalists dept: Just heard that Yitzakh Rabin was assassinated in Tel Aviv. That is sad. He was Israel's greatest leader, one of the bravest men in the world. How come the ASSHOLES never get killed? (Well, there WAS Kahane...)

—> Zine o' the month dept: MESHUGGAH, Ideas & Stories for a Depraved Age ($2 from Feh! Press, 200 East Tenth ST (603), New York NY 10003-7702). Great reading, start to finish. The zines got somewhat of a Situationist bent (stuff by Bob Black, and less familiar names). It's also got hilarious stories, many by Al Ackerman. You know the perversities. It's an interesting and funny read all the way through. An interview with Howard Bloom got me mad (always a good sign). As in antidote to PCness and fanatical violence, Bloom suggests turning to science. Yeah, right. From the folks who brought you the atom bomb, nerve gas and germ warfare. That's who to look to for a brighter tomorrow. People with an unquestioning belief in logic and the scientific method are as dangerous as people with an unquestioning belief in the bible or 'the will of Allah.' No thank you. Still, it's a fine zine!

—> Speaking of zines dept: A $56 fanzine? That's what that last issue of UNDERDOG catalog/zine cost me. (That's more than one month's salary here!) I gotta pay 30c per Kilobyte for both in- coming and out-going mail. That's why I don't give you guys my email address! I WAS having my old email forwarded to me, but then Underdog sent me this file!! (Before, the worst offender had been Spectrum Books. They sent me a catalog that cost $15.) One more of those and I gotta give up my account. To be fair, Underdog had no way of knowing I had to pay, but other folks pay too. (I think Compuserve

charges for in-coming Internet mail.) Look, buckaroos, how 'bout some thought. Before sending any file more than 20k— ASK! With postal junk mail, you can toss it if you don't want it. But massive email sometimes costs, ALWAYS clogs disk space, and usually gets systems operators pissed off. No wonder folks hate it.

—>Rock Stars dept: Since it was in a letter, and is an attitude, rather than a column, I think Tim will let me comment on it. AUTOGRAPHS! What's the problem? I've given scores of 'em. (I rarely sign my own name— but that's out of perversity, not principle). I've also GOTTEN autographs, William Burroughs and Ed Sanders among them. There's nothing wrong with 'em. It's a way of saying, "Yo! I like what you're doing. I respect you for some reason. I'm asking you to sign this to show my respect." NOT SIGNING is snobbish, rude, and arrogant. It's a F*CK YOU to a fan. Signing simply says "Thanks for the compliment." Is it "Rock Starish?" Try to get Michael Bolton or Billy Joel's autograph and see!

—> I'm still looking for mail— especially fanzines. If it's pornographic, you gotta disguise it well, or the government will steal it. Send it and any other mail to me at: Ulaanbaatar 211049, Post Office Box 49/490, Mykel Board, MONGOLIA. I know it looks backwards, but that's how things are in Mongolia.

—> Speaking of mail dept: I need stuff to combat the Christians. I already asked for Satanic Metal cassettes. (So far nothing! I expected Tim to send me his entire SLAYER collection!) I also need more serious stuff. Anyone with a (or multiple) copies of Bertrum Russell's "Why I Am Not A Christian," please send me one. Also there is an annotated version of the so-called New Testament that shows how horrible it really is. Send that! Plus anything else you got in the way of anti-Christian printed matter! My address is above.

TEENAGE SUICIDE

WITH NICK FITT

Hey kids! This month I had the dubious honor of attending a magical moment in the heart of a teenager. I had the great pleasure of escorting my friend's cousin Maggie to the Winter Semi-Formal in Norton, Mass (note: I've also been invited to my friend Heather's winter ball. story will come later), and boy oh boy did I have some fun!

The evening started off when I arrived in a rudeboy suit (complete with porkpie hat and skinny grey suspenders) at the lovely young ladies' door. Her parents wanted to take pictures so I sat around and laughed at their bad jokes in the hopes that I could get out of there and meet up with my friends who were going (the real reason why I went).

So the mom is taking pictures and the oldest son of the family comes down. Now the mother is taking pictures on a camcorder (truly a family of the 90's, I bet they have a fucking fax maching in the kitchen) and the son comes in and says "Mom, they'd better get going, it starts soon and the place that it's at is pretty far away."

The mom goes apeshit. "Donald! I thought I told you to stay out of here!" She bellows.

"Yeah. So?" He says. I can tell he's my kind of guy. The mother bursts into tears "Why can't I just have one moment in this house where you do what I want! Why can't you make me happy for once?" She runs off.

I look at Maggie and smile.

So a few minutes later after the mom calms down. Her and Maggie's dad drive us to the place we're going to (hey, fuck you, I'm fifteen and she's fourteen what the hell would you have done [answer: you wouldn't have gone, you would have been at home smoking pot and listening to REO Speedwagon and contemplating the next addition you would put on you T-Top Camaro in Auto Shot on Monday]) and on the way her father says, "So Nick, I hear you're a vegetarian."

"Yeah. I think meat eating is pretty disgusting and I'm most decidedly pro-human. You could feed a lot of people with the grain they give to cows so others can eat them. I'm not under the impression that they ship it right over to starving kids in Bangladesh because I don't eat meat, but hey, we all have to do our part." I say.

"Well, you'd have a big problem with my eating habits, cuz I'm Italian, and nothing means more to us Italians than a nice cut of veal."

Lovely. He's not only one of those stupid every person of "every nationality is the same, including my own" morons, but he also eats baby cow chained to a wood brick. Lovely.

I smile politely and fake a little laugh and hope that he doesn't talk to me for the rest of the car ride.

No such luck.

"You know, I'd like to go country line dancing some time. It seems like a lot of fun. Getting all dressed up like a cowboy and going out and doing all that stuff they do."

He and his wife argue about this for a few minutes and finally we get to the place we're going to. It's called "Giovanni's" and it has a big steak as it's sign. Lovely.

I get out and walk in and meet up with my k-rad friends and we sit down. This presents a problem. My friends are at one table. Hers are at another. I sit with my friends and she sits with hers, but I decide to go over and give her a little visit.

A bunch of guys I know from school (they're alright guys, I hang out with Kory...cool guy...moddish...into a lot of garage rock...quality kid) they are sitting with a girl I used to date (mega-bitch, the whiniest, most annoying fake person I have ever had the misfortune of knowing [she signs hers letters "Morosely"]) who currently is getting hot and heavy with my friend John.

In addition to that there are a bunch of guys with lots of piercings, very baggy pants and those stupid raver haircuts where they cut their hair short and gel it all forward.

So I'm standing there having a gay old time, talking to the guys from my English class and whatnot, and this snotty bitch who works at Giovanni's comes up to me, and in the most condescending voice I've ever heard (picture the Bastard Airline's skit from Saturday Night Live) says to me "Umm...excuse me...is this table missing a chair?"

"No, I was just talking to..." I begin to say.

"Is this your table, young man?" Her lips tense up. She's a puckered old bitch if there ever was one.

"No I was just saying hello and..."Again I begin to say...

"Ok, listen, this is called 'dinner'. What we do here is sit down and eat, Ok? Now if there's a problem I'm sure I can be of some assistance, ok? Now..." she flips her hand in an away direction.

"Ok, but you don't have to be a condescending bitch." My answer is short, and then I walk away. I turn around halfway to the table and she's complaining to a coworker. I hope she gets over it.

Do you have any idea what it's like to have people treat you like a total fucking moron every single place you go to? I doubt it. Being a 'kid' in society means to most people that you are irresponsible, stupid, and lazy. It says to society "I'm a moron, all my thoughts are whims, I have no real emotions". If I have to hear one more person tell me that one day I'll "grow out of it" and that my beliefs are just "youthful rebellion", I think I'm going to kill someone.

Am I going to "grow out" of intelligence? Will I one day cease to see the mundanity of a 9 to 5 job? Will I begin to be enlightened to how people are free under a democracy when in reality they only have the right to choose their own masters? Will I wake up one day and understand why homosexuality was wrong? Will I realize why it's right for other human beings to kill each other for the purposes of people they've met? I highly doubt it.

This isn't just some little phase with me. It isn't some way for me to make mommy and daddy sweat. I've been intelligent enough to see the bullshit in this world and call it as such for quite some time. In first grade, FIRST GRADE, I used to stand up and quote the first amendment to my teacher and tell her she was a "fakist (sic) bitch".

I told off my second grade teacher

because she was "violating my rights".

Anyway, back to the story. I sit down and eventually the dance begins. A bunch of guys in baseball hats get up and start moving their hands above their heads really slowly. It's a rap song.

I go over and sit by the stereo near those guys with the raver haircuts. They're filling out the little request slips with NYHC tough guys bands like CIV, Integrity, Sick Of It All, Korn, Biohazard, Life Of Agony, et al.

"Dude, they need to play some fuckin' Integrity, dude" says the one with the bleached blond hair. "Yeah dude, or some fuckin' Korn or Biohazard, dude" the one with brown hair says, and the other nods in agreement.

I take a seat next to a girl and she looks at me. "I met you before." she says. "Good". I think. She's really cute.

I spend the next hour with my friend Luke talking about the "popular new kind of rock n roll called 'punk rock' that we like so much." All kinds of popular new bands like "the Time Bombs", "the Hey-Ho Let's Gos", "the Buddy Hollys" and "the Self-Esteems".

"Yeah, the popular new group the Hey Ho Let's Gos debut album is known as 'Adios Amigos', which is kind of ironic because they're just now breaking on to the scene." I say.

"Yeah, they sing that song 'Twenty Four Hours to Go" says Luke. "The Time Bombs sings that song about the black hats and the Cadillacs. My favorite new punk rock group are the grandfathers..." I say "they're called Billy Joe and the Green Days. They sing that song that goes 'when masturbation's lost it's fun, it's time to party' or something like that..."

She smiles, but she has no idea what we're talking about. Every time I see her I tell her that the band playing right now is a popular new punk rock band and make up a name for them.

Other than that it was a pretty uneventful evening.

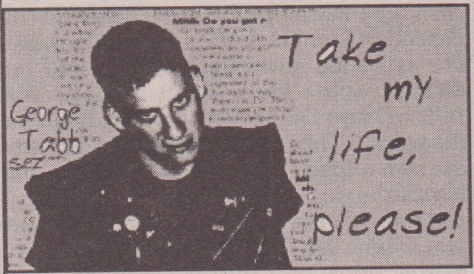
Endnotes: 1) If you haven't picked up the Spitboy/Los Crudos LP then do it now. 2) This Discharge-wanna-be clique of punk is gonna kill punk. Don't support it one bit. They are the most unoriginal bands ever. Worst band: Recharge, who copy the logo and the album cover of "Never Again". 3) Halloween idea for next year: Misfits Fiend party. Invite all your friends to dress like ghouls, watch movies that share titles with Misfits songs and listen to a two-hour mixtape of your favorite Misfits songs. 4) Phat-Shout-Outs Dept: Shout-outs to Ben Aronberg, Ten Wright, Melissa Gordon, Matt Elliot, Eric Rysk, Chris from Newport and the Sudbury punk rock crew. 5) There's a great little zine out of Sudbury, MA called "Rip Your Heart Out Fanzine". If you don't like Ramones oriented rock n roll, or garage bands in the vein of the Rip Offs, New Bomb Turks, or Teengenerate then avoid it. Better yet, avoid punk rock in general, you suck ass if you don't appreciate good rock n roll. If you do, give it a try. It's two dollars ppd. and can be got by writing to: 127 Woodside Road, Sudbury, MA 01776. 6) If you're ever in the Providence, RI area give a listen to Shindig on 90.3 WRIU from 12M to 3AM. Quality punk rock and lots of antics. 7) I can still be reached at 40A South Main St., Attleboro, MA 02703. If you want my zine then send me some cash and a stamp and I'll get it on out to you, first thing. 8) The Dead Milkmen broke up. They rock, they may be a bunch of total pussies, but they rock harder than your mother. 9) I was asked to remove a Dead Kennedys shirt because (get this) it "portrays the Holocaust as a grisly event". Needless to say Big Brother is having Tequila sunrises over this. 10) "Here comes Santa Claus, here comes Santa Claus, right down Santa Claus lane"; exactly what the fuck does that mean?

So he broke your heart. Broke probably isn't the right word to use. Let's try shattered. So he shattered your heart. Reached right into your chest, got a firm grip on the sucker, ripped it out and beat it to death with a solid steel pipe. You might be expecting some soothing, hippiesque advice about how to heal and empower yourself. Well, fuck that! I live in Richmond Goddamn Virginia now and the times they are a changin'. So put some chew in your cheek, grab a 6-pack, make sure your Spydercos is in your pocket, and don't forget to pack some heat 'cuz darlin', we're goin' for a ride.

You were dumb enough to fall in love. For your heart to truly shatter, you've got to make that fatal mistake of actually believing that another human being is capable of holding your heart securely. Don't feel too stupid 'cuz it's a mistake you'll probably keep making until you're so old that you have to hand them your pacemaker on a silver platter. So you were gripped by idiocy, fell in love, and now that person has hurled you into a world of stinky, runny SHIT. My advice to you is to wallow in it, that's right. Wallow. There is no bright future. There is no light at the end of the tunnel. You feel like shit 'cuz you got dumped? Well, no shit. Celebrate the fact the you never knew your life could be so shitty. Make sure everyone around you knows you're living in a world of shit. I don't want you to go to the party and bravely smile and pretend to be having a good time. Fuck that! Be honest! No one's going to believe you anyway. The moment someone says "how ya' doin'?," start to rant and rave at high volume about you got dicked over and that if you only had a gun then the nearest fast food joint would be history. Be bitter and be vocal about it! It's not as if the fact that you got dumped isn't the hot topic on the gossip circuit anyway, so what have you got to lose? Go the show and half way through a band, start to sob hysterically and rudely push your way through the crowd. Then at least you're able to get to release some of your pent up rage by shoving total strangers out of your way with no risk of being beaten up 'cuz most likely you look like a crazed psychopath. And another thing: Stop eating! Stop sleeping! If you FEEL like shit you may as well LOOK like shit. Food probably tastes like cardboard anyway. And who wants to lie down in an empty bed and have the memories of that person torture you all night long? Fuck that shit! Write bad poetry until all hours of the morning then pass out from exhaustion. And smoke excessively. If you're not chugging on enough cigarettes to keep the tobacco industry goin' then you have no right reading this 'cuz you're not really heartbroken. One nite stands? I fully advocate them. Find yourself a little cutie and do that person so hard that they implode. Of course, be smart enough to pick someone who is NOT looking to find Ms./Mr. Right 'cuz you definitely don't want any company in your world of shit. But at least once you've hooked up with someone, then when you see your ex out with their new girl/boyfriend (whom you must instantly hate on sight) you can know that for at least one nite you didn't just sit at home hoping they'd call 'cuz trust me: they won't.

So. there you have it. The bitter, jagged truth. And maybe after you've been sailing through this shit for long enough you'll learn something. To never fall in love again? That time heals all wounds? To get a nice dog for a companion and call it quits? Nah... That most likely we'll all be dumb enough to keep putting ourselves through this crap over and over again. So I'm just going to keep floatin' along right next to you, Spydercos in one hand and the pieces of my heart in the other.

Adrienne/ P.O. Box 4621/ Richmond, VA 23220



The light is so bright that I feel like I am being interrogated by the Nazis or some-

thing. I imagine the conversation to go something like "So, Jew, we know there are others like you, others who are involved in your underground movement. We want their names." Of course I would refuse to talk. "You'll never get anything out of me, Nazi swine. You'll have to kill me first," I'd say. "Kill you? That'd be too good for you. No. We have something better planned." I'd tell them that nothing, nothing they could do to me would make me talk, make me give up my friends, or the movement. Then the Nazi would speak again. "Fritz, take Mr. Tabb here to Florida." I'd scream, "No, not Florida. Evan, he's in the movement. Ryan, him too. Tim, he has a magazine, go after him. Please, just don't take me to Florida!"

But the light wasn't a truth device from the Gestapo. It was an operating room light used in surgery. And I was the patient. Laying on a cold white table with my urologist, Dr. Reckler, standing in front of me. "Well, George, like I told you before, this examination won't really hurt all that much." I tell him good, I really don't enjoy pain too much. Especially when it is my own. He goes on to explain that this is a relatively simple procedure, and should be over within a half-hour. He also tells me that some patients are put under a general for this, but seeing as I am a strong young man, I should have no problem. I tell him that I am a strong young man, and as long as he is not sending me south of Georgia, I'll be just fine. He just looks at me.

"So, George," the doctor explains, "this procedure is called a Cystostopy. What I am going to do is basically insert this tube here into your urethra. Then we will have a look around through the microscope lens on the end of the tube, and see how you are doing inside." I tell him that that is no problem. I don't know what the hell he is talking about. "How are you going to get into my urethra?" I ask him. I don't even know what a urethra is. I had thought it was that black woman who sang "Respect" in the Blues Brothers Movie. "Oh," explains the doctor, "that is simple, we shall just enter through the tip of your penis." "My what?" I yell. "Your penis, through the hole in it, I'll insert the tube, travel through your urethra, have a look at your testicles, your prostate, and your kidneys." I almost faint. Then I ask him to see the tube. "You don't really want to see it, it doesn't matter. It is just a simple ridged steel tube with a periscope-type device on the end." "Lemme see it," I exclaim. If someone is gonna stick something inside my dick, I wanna know what it looks like. "Okay," says Dr. Reckler, "Nurse, hand me the scope." The sweet looking blonde nurse opens a folded sheet on the O.R. table and hands the doctor the scope. "Hold it up, I can't see it", I say to Dr. Reckler. "You sure you wanna see this?" he says. "Yes," I say, getting impatient. The doctor holds up the scope. It does have a periscope end on it. About the diameter of a diaphragm. Then I look at the tube part. It is steel. And has the width of, oh, I'd say a pencil. Or a Sharpie. I calmly say to Dr. Reckler, "Sorry, there is no way that is going inside of me. Have a nice day," and I start to get up off the table. He pushes me back down. "It's not that bad," he says to me. But it was.

But let me jump forward a bit. I just got done being in the recording studio for about a week. With Furious George. My band. My punk rock band. And it was one of those weeks. The studio is great. It is called D-10, and my pal, Raja, is the engineer/owner/all around great guy. Why his name is Raja, I have no clue. He is as Jewish as me. Or my bass player, Evan. When I first met him and asked him his name, I thought he said Rodger. Normal name. But when I called him that, he said, no, "it's Raja." I think he must have had hippie parents or something. Anyway, like I said, it was one of those weeks in the studio. Everything that could go wrong, did. And by no fault of anyone. There were power-outages, ghost sounds coming from the machines, and just weird stuff in general. Raja kept saying that all this was a sign that the tape, the finished product, would be great. And, in the end, he was right. The Furious George demo is fucking wonderful. All the songs sound great, and I owe a lot of that to Raja.

But, where was I? Oh yeah. So we are in the studio, and things keep going wrong. No one else really seems stressed about it, though. I mean, Evan, the bass player, he doesn't seem to even notice. All he keeps doing is eating things like cheese-combos and pizza, and twinkies. Then complains of stomach aches. I tell him it is his diet. He tells me he is not on a diet. And John, our drummer. What can ya say about drummers. All he does is smoke some weed every once in a while, and play with the kitty cats who live at the studio. Whenever there is a problem, John doesn't even notice. He just asks if I got any papers. So really, I am alone. Well, except for Wendy. But the cats won't leave her alone, and she is allergic to them. So it is just me, my guitar, and Raja. And things keep going wrong. We lose a whole guitar track on "Burger King Is Dead", and somehow can't re-record it. The tape gets major fall-out, and at times it looks as if we are going to have to start all over again. I break a guitar string during a perfect solo, something I NEVER do. Play a perfect solo. And stuff like that.

"George," Evan constantly asks, "are we done yet?" "My stomach doesn't feel too good, and 'Welcome Back Kotter' is on," he adds. I tell him to go home and I'll see him tomorrow. He says "thanks", and tells me he'll be back tomorrow, unless he has bad diarrhea. I just nod my head. Then I ask John if he wants to leave too. He's not even there. Turns out he left hours ago. Doh.

And that's how things went. And for normal people, that is okay. They can deal with stress. They can deal with things that happen on a day-to-day basis. Raja was calm the whole time. Wendy, Evan, and John were calm. But me? No. Shit, if the cable goes out on my television for like one minute, I am ready to have a heart attack. If I order a slice of pizza, and it is a bit burnt, my blood-pressure goes through the top of my head. And, god-forbid, if something really goes wrong, well, I just go into shock. And shock is not a bad thing. It kinda numbs ya from everything. Ya just kinda sit there, drooling, and everything is just like a combination of shadows and light and color. I kinda like shock. It is sorta like being really wasted. But I wasn't lucky enough to go into it at the studio when we were recording the Furious George demo. No. I had to go into something worse. Much worse. One of my prostate attacks.

Okay. So what is a prostate? I tell lots of people I have prostate problems, and have had them since I was like seventeen. Most people just stare at me. I ask them if they know what a prostate is. Most of them just say it has something to do with being lazy, or some kind of mammal related to a Dolphin or something. I explain that the prostate is a gland, or organ, found only in males. It is located directly behind the testicles, and right in front of the rectum. Kinda right in the middle there. Anyway, the prostate produces that fluid stuff called seaman, that, along with sperm, comes out the tip of the wiener schnitzel when stimulated a certain way. Usually by hand. Anyway, I have one that sometimes gets enlarged. Actually, so does my friend Tesco Vee from the Meatmen. A couple of months ago, me, and him, and Evan, and my pal Ryan were hanging out at the Slimelight, seeing Tesco's band. We got to talking about being manly, something Tesco often talks about, and some how prostates came up. We both discovered we both had enlarged ones, and sort of male bonded. While I described the pain of a prostate attack as sort of the feeling of someone taking a long sharp knife and inserting it in my rectum, then twisting it every few seconds or so, Tesco described it more as a little man "up there" squeezing and manipulating his insides. Somebody like the "Wizard of Oz" or something. Anyway, this conversation went on for a while, and poor Evan and Ryan felt left out, not knowing what the fuck we were talking about. As Tesco and I bragged to one another about who had more pain, Johnny Ramone came walking up to us. "Hey George," says Johnny, in his extremely Queens-nasal voice. I say hello to Johnny and introduce him to Tesco. I explain to the Ramones' guitarist that Tesco is in a great band called The Meatmen, and they fucking rock. Johnny asks were Tesco is from, and Tesco tells him the midwest. Johnny starts to talk about the midwest, and people he knows. I interrupt him by asking if he has prostate problems. He tells me that he has no prostate problems, and that Ramones aren't lazy. They do

all down strokes. Whatever.

Anyway, so I'm in the recording studio having a major prostate attack. That guy keeps sticking that knife deeper and deeper. And twisting it. I imagine the guy to look like Jason, from "Friday The Thirteenth". Or Freddy Kruger. With all those knives on his fingers. Ouch. Then I remember what Tesco said about The Wizard of Oz. I swear I can hear voices in my head saying "George, bring me the broom of the Wicked Witch Of The West, and a couple of twinkies and maybe a bag of Fritos." Of course I realize it is only Evan speaking. And the pain continues. Finally I break down and take my medication. Probantathane. Something Dr. Reckler finally gave me. Speaking of Dr. Reckler, where was I?

So, I tell Dr. Rectum, err, Reckler, that there is no way that tube is going gonna take a trip up my tunnel. He tells me to relax, and I finally say that I will try. Dr. Reckler then explains to me that he is now going to remove my sweat pants, as he take off my sneakers. I figure it is okay. He is a doctor. Ya seen one schlong, ya seen 'em all. And besides, it was just us two guys and one nurse in the room. She has probably seen lots of schlongs. I bet, close up, even. And so what if the doctor was gonna touch it and stuff, I mean, he did that all day long. That was his job. I just hoped that I didn't get excited or anything. I mean, what would the nurse think. The doctor touching me, and me getting a woody or something. Two guys, together. I didn't wanna think about it.

So the doctor removes my sweats and, well, my penis is now out for him and the nurse to see. He doesn't seem to really notice it, but I see the nurse looking at it. Then she looks at me. And smiles. I don't think I am gonna like this. Then Dr. Reckler says, "George, you don't mind if I have a few residents come in and watch this procedure, do you?" Before I can object, four girl residents enter the Operating Room. And they are all cute. And they see me laying on the table. With my pants off. And my dick hanging out. And they all look at it. And suddenly I begin to think of all these girls and me. I try not to. But I do. I think of them all over me, and suddenly I feel something begin to move down there. And the doctor isn't touching it yet. I try to think of other things. Baseball, Nintendo, The Son Of The King Of Punk Rock, Beer, My Grandmother, The Band That Can Not Be Mentioned, etc. But none of it works. All my blood is rushing south. I look into the faces of the residents and the nurse. They all smile at me. Finally, the blonde nurse takes my hand and tells me it is "okay". She says that it is normal. I feel like dying.

"Let the procedure begin", says Dr. Reckler as he takes out the long tube and makes his way toward my now half-erect penis. But before he does anything, he says, "Listen, George, first we are going to flood your bladder, then empty it. Just to make sure nothing is up there. This won't hurt." Then he takes a tube, puts it into the tip of my penis, which hurts like hell, and somehow starts to pump fluid into me. I feel like I am pissing in reverse. I wince in pain. The nurse holds my hand tighter and tells me it will be okay. Then, I feel my bladder so full, I feel as if it is going to burst. Dr. Reckler than says, "Okay, George, now I am going to empty it", and he does. Somehow he uses this vacuum-cleaner type thing and I feel my self pissing all over the place. Actually I am pissing into a tube, I hope, but somehow I feel as if it is going all over everything. I again squeeze the nurse's hand. I then look up at all the residents. Some are taking notes, and others are just staring at my wingdoodle. Wonderful.

"Now we are going to cover your penis with Iodine," says Dr. Reckler. He takes out a bottle of this yellow fluid and a brush, and literally paints my dick yellow. He covers the whole thing, and I figure this guy is a good painter. Shit, maybe he chose the wrong profession. This guy could be the next Rembrandt or something. When he is done, I look down and can't believe that that penis is attached to me. But the fun was just about to begin. "And now, George, we are gonna take a look inside of you," explains the good doctor, and takes out the long metal tube with the periscope thing on the end. He grabs my penis and starts to insert it in the little hole.

Then my penis did something it has never, ever done before. I mean, my penis has done lots of tricks, most of them very enjoyable, but this trick, well, it never did this. It shrunk up. I don't mean it got a little bit smaller. I don't even mean it got a lot bit smaller. I mean it shrunk up as in "Honey, I Shrunk The Penis", small. It got so small that G.G. Allin looked like John Holmes compared to me. And not only did it shrink, it retreated. In fear. It looked like a turtle trying to hide in its shell. The tip of my penis, well, my whole penis, tried to hide behind my balls. I couldn't believe it. I looked at it in shock. As did all the residents and even my friend, the nurse, who was holding my hand. My penis was now the size of one of those little green turtles ya buy, that when ya get bored of, ya flush down the toilet. Hell.

"That is totally normal", says Dr. Reckler more to the residents and nurse than to me. No one says anything. I begin to wonder if it will now stay this size forever, and if I'll ever be able to take a shower in public again. But I lose that thought right away as the tube starts to make its way down my penis. I scream. Dr. Reckler says that I am a tough young man, and this really isn't so bad. I tell him let me stick a fucking baseball bat up your ass, then tell me that. He comments that maybe he should of drugged my mouth. I apologize for being so rude. As the doctor is making his way down my penis, he is peering through the periscope. After he moves every few centimeters, he asks if it hurts. As tears roll from my eyes, I just nod my head. Then he stops.

"Okay George, this is a tricky part, We are going to have to make a sharp left. I sometimes refer to this part of the procedure as taking Dead Man's Curve." The nurse squeezes my hand. I can't see the residents because of all the tears in my eyes. The tube starts to move again and suddenly I feel a pain so sharp that when Freddy Kruger or Jason stick those knives up my ass, that feels like the best massage in the world compared to this. I mean this, this fucking hurts. In my mind, all I could see was Satan giving me oral sex, and sticking his forked tongue up there. I started yelling, "Oh God, Oh God", over and over. It seems religion had struck me again. First from drinking too much, then from the Devil's blowjob.

Finally Dr. Reckler made it past Dead Man's Curve, and told me he was now looking at my prostate. I asked him through moans and groans if it looked like Flipper. "Purpose, Prostate, I get it he said". I winced. He then told me my prostate was enlarged, and he'd give me some medication for that. But now he was going to have to make his way up toward my bladder and kidneys. The nurse squeezed my hand hard, and as the tube started to move again, more tears came to my eyes. I looked at the residents through Niagara Falls, and saw the pain in their eyes. I guess they felt bad for me. I mean, they didn't have penises, at least I hope not, yet they felt my pain. I sorta fell in love with all of them.

At my bladder the doctor stopped to have a look around. I asked him if he saw any enemy subs, and he sort of giggled, and made some comment again about maybe should have putting me under a general. After he left my bladder, he went up to my kidneys and stopped. He had run out of tube. Now the periscope was flush up against my pecker. My penis looked like a nail. "Are you done yet?" I asked the doctor. "Almost," he said. He peered in there a little longer and finally said he saw all he had to see. I let out the breath I was holding for the last thirty seconds.

So, I figured, well, I'm glad he's done. The tears stopped flowing from my eyes, and I actually saw the nurse smile at me. I had time to take a good look at her. She was about twenty-two, and if I didn't already have a girlfriend, I would have definitely asked her out. Even if she had seen my penis the size of my pinkie. I mean, she'd seen it the other way too. But that thought was stopped by Dr. Reckler.

"Okay George, it is now time to take the tube out," said the doctor. "Phew," I said. "I didn't tell you this before, because I didn't want to panic you," said the doctor, "but this is going to hurt a lot more than when I went in." "Why?," I yelled, seized with fear. "Because we may actually tear some of the lining of your urethra, but don't

worry, you'll recover. You may urinate blood for a couple of days, and it may burn for a few weeks, but you'll be fine. And if you see some red when you ejaculate, don't worry about it. That is quite normal," explained Dr. Reckler.

As he began to remove the tube I felt extreme pain for about two seconds. Then I saw lots of shadows and light. And many, many colors. I also think I started to drool.

Take my life, Please.

Endnotes:

1. Got the TEEN IDOLS record in the mail today. Wow. Punk Rock. Also got the DEAD END KIDS record as well. Punk Rock again. And I got I FEEL SICK, a cool zine by a guy named Disco Dave. Write for it at P.O. Box 5581, MHC, Mars Hill, NC, 28754.
2. HAMMERBRAIN, my favorite band in the whole world, except for FURIOUS GEORGE, of course, just recorded a demo. Their song writing is so good it defies words. Really.
3. THE CANDYSNATCHERS played here two weeks ago. Let's see, the bass player got lit on fire, the singer banged his head until he bled, and the guitarist offered me to smell his finger, which he had just inserted up his anus. I like these guys.
4. Write me at tabb@pipeline.com or P.O. Box 323, Village Station, New York, N.Y. 10014.
5. Been spending some time in #punk again, lately. That is a channel on the IRC. Read Swami the Munks article. Anyway, some of the characters who hang here include Naes, Skidman, Schmelle, Shiksa, Dinsdale, Clam, Selena, Helkitty, Roya, Pothead, Trash, Edema, Stove, Karlboy, Raisin, and many more. Strange names, huh? Geez, the internet is weird. But fun. But if ya get on, stay off of #punks. They're pussies.
6. Got the new SIX AND VIOLENCE Christmas CD. Has some new stuff, plus their classic "putt-putt golf" and an extended version of "Planet of the Apes". The only good human...
7. FURIOUS GEORGE, my band, just played our first show at Continental. We kicked total ass. In under twenty minutes. Thanks Noel.

Lefty Hooligan

With Ms. Anne R. Key now in the house, I'd better "out" myself before she does. My parents left me some money when they died. I can't quit my job and clip coupons for the rest of my life. But if I continue to work, and I don't develop any nasty expensive habits such as a coke or heroin jones, I can live comfortably and not depend solely on those Social Security checks from the Fed in my old age. And I can keep my working class credentials, albeit not at their lowest, most insecure level.

This is bound to disappoint some folks out there who expect me to be jobless, sporting a huge lime green mohawk, scamming welfare, squatting abandoned buildings, panhandling for spare change, drinking 40's of cheap malt liquor, and dumpster diving for my meals. What kind of a fuckin' anarchist am I anyway? First off, I ain't no goddamn anarchist. I'm a communist, with one hell of a bad attitude toward the vast majority of dumb fucks who call themselves anarchists. Thus my commitment to working class politics stems not just from the fact that I'm a worker, but also from my communist theory and practice—*praxis* for those acquainted with Marxist terminology—in support of working class self-emancipation.

Today, standing and fighting with the working class is more important than ever. I picked up an excellent book on my visit to Powell's Books in Portland, Oregon this last October. Called *The State of Working America, 1994-95*, it was written by Lawrence Mishel and Jared Bernstein, published by M.E. Sharpe (80 Business Park Drive, Armonk, New York 10504), and funded by the progressive Economic Policy Institute. Running 411 pages, it's filled with tables, charts and graphs, and its conclusions are damned depressing. We're all working longer for less and family incomes are growing slowly and unequally. The economy is experiencing worsening underemployment, while the high rates of poverty are unresponsive to economic expansion. Outlays for health care are not matched by results, and the tax system is fostering increasing inequalities. Over all, the wealthy are getting richer, the majority are experiencing growing financial insecurity, and the US is falling behind other industrial nations in productivity and wage growth.

These are the major themes in a comprehensive study chock full of information, all backed up by lots and lots of statistics. Perfect for slamming that Republican, Gingrich-loving relative in your life. It is pricey, $24.95; one of the perks of having a little extra spending cash. I'm definitely not sympathetic to the revolutionary slumming of, say, the Maoist International Movement (MIM) which insists that, in order to demonstrate our solidarity with the oppressed, we must voluntarily reduce our income to that of the poorest prol on the planet.

Having a little mad money means that I can fund things that I like and consider worthwhile. Of my own projects, all I'll say, again, is that I'm not the unabomber. I think I've mentioned that I helped AK Press publish the *Answer Me!* anthology. And I'm ready to help Mr. Tommy Strange, late of *Strawman*, to establish a working class bar in San Francisco's Mission district. That's about as likely as the Strange one becoming a columnist in these pages, something he's been talking about for as long as I've known him. But having this stash of cash for worthy political endeavors also means having to turn down lots of wankers with pretty pathetic projects.

Which brings me to Subcomandante Anarchy.

Subcomandante Anarchy is a political trend surfer. Anything remotely lively on the local generic Leftoid scene and he's right up there, in the front row, shouting the loudest. A little while ago it was Food Not Bombs voluntary martyrdom to feed the poor and homeless. Before that it was IWW "organizing the one big union." Now it's pirate radio. Subcomandante Anarchy was in one pirate radio group, which he praised as the raddest thing since sliced bread, until the group started doing things he didn't approve of, at which time of course he started dissing them unmercifully as "a bunch of fuckin' hippies." He started his own pirate radio group with a few like-minded people, and approached me for some money.

His first efforts had the hint of guilt-tripping; the usual "you're better off than us, so you owe us" crap. When that didn't phase, Subcomandante Anarchy came up with a fundraising letter that was remarkable for its absurdity. Starting off by comparing his new pirate radio project to the work of Ernesto "Che" Guevara in "revolutionary Cuba," it went on to mention all the current, correct buzz words ("monopoly media," "democratizing the media," *ad nauseam*), and concluded by offering a free political doily or something from the Spanish CGT for my potential donation. Never mind that the vast Cuban urban working class uprisings had infinitely more to do with the downfall of Batista than did Fidel's well-publicized armed holiday in the Sierra Maestra. Never mind that the "revolutionary" Castro/Guevara regime conveniently eliminated Camillo Cienfuegos, the popular anarchist revolutionary column commander, in a mysterious airplane crash. (See Dolgoff's *The Cuban Revolution*) Never mind that the CGT, the pro-electoral minority split-off from the CNT, regularly supports the present Spanish Socialist Party government, which has been implicated in organizing death squads against Basque separatists (9/22, *SF Chronicle* [SFC]). When I confronted him with many of these facts, Subcomandante Anarchy replied:

"You know my politics. I'm an anarchist. We're just trying to be non-sectarian."

When faced with this monumental lack of coherence, I don't apologize and say that Subcomandante Anarchy gives anarchism a bad name. Quite the contrary. His incoherence unfortunately is representative of much of present day anarchism. Why so, you ask?

Murray Bookchin's *Social Anarchism or Lifestyle Anarchism: An Unbridgeable Chasm*

(86 pages, $7.95, AK Press, P.O. Box 40682, San Francisco, CA 94140-0682) advances a stunning argument. He sees an unresolved tension in anarchism between "a personalistic commitment to individual *autonomy* and a collectivist commitment to social *freedom*." The former is a negative "freedom from" whereas the latter is a positive "freedom to." Those anarchists who champion individual autonomy degenerate into absolute subjectivity, what Bookchin labels "lifestyle anarchists" where anarchism is equated with liberal individualism, chaos, mysticism, irrationalism, anti-technology and anti-civilization, and a mystification of the primitive. Lifestyle anarchism is nothing but yuppie ideology masquerading in hip clothing according to Bookchin, promoting social accommodation instead of threatening the status quo. He places Hakim Bey's *T.A.Z.*, the *Fifth Estate*, *Anarchy: A Journal of Desire Armed*, and various "lumpen" 'zines squarely into this category. The revolutionary antidote is to reinstate the commitment to social freedom within anarchism based in the working class and striving to create a liberatory community.

Bookchin's analysis is exceptional, as far as it goes. The trouble with it is that Subcomandante Anarchy and his ilk are not lifestyle anarchist types. They talk about the working class and creating liberatory community and thus would fit under Bookchin's label of social anarchism. Yet their politics still amount to shit. That's because while social anarchism might contain working class elements, it is not explicitly class struggle oriented. I've always felt an affinity with class war anarchism, libertarian socialism and anti-statist communism precisely because their in-your-face class struggle politics keeps things focused on the appropriate target. Without this focus, the politics become muddled. And with such mixed-up politics, anarchists can praise Leninists (who have suppressed and slaughtered the working class, not to mention fellow anarchists) and social democrats (who have betrayed and slaughtered the working class, not to mention fellow anarchists) under the guise of being "non-sectarian."

Such fuzzy thinking was further illustrated when Subcomandante Anarchy praised to high heaven the secessionist efforts of the Chechen rebels against post-Soviet Russia. Neither the Chechens nor the Russians wanted anything to do with socialism. Yet the tiny Chechen nationalists were automatically considered good because they were fighting against those big bad Russian nationalists. That time-and-again nationalism has proven to be the graveyard for working class liberation did not seem to register with Subcomandante Anarchy. That his lack of class war politics is the source of this clouded analysis is plain.

Let's take another example; the worship of "consensus decision-making" among these shit-for-brains anarchists.

The deification of this specific process of decision-making speaks to a fundamental confusion between means and ends on the most abstract, philosophical level. In reacting to the Leninist practice that "the ends justify the means," anarchists adopted the opposite, equally stupid axiom that means and ends are identical. The argument goes that, in order to achieve a liberated society you have to use liberated methods, which amounts in practice to contending that all you have to do is have good process and good politics will inevitably follow. If we can conduct an impeccably democratic meeting, then our politics must therefore be impeccably democratic.

This elevation of process over substance, of form over content reminds me of the movie *Mephisto*. The flick's main character is a Berlin theater director heavy into leftist Brechtian staging (stage props all over the theater, actors wandering among the audience, attempts to alienate and shock the theater goers into awareness, etc.) during the Nazi's rise to power. He finds that it is surprisingly easy to apply Brecht's epic theater techniques to Nazi approved plays once Hitler is running the show. Yes, means and ends are related, but right-on process without working class substance is horseshit.

More to the point, bozos like Subcomandante Anarchy are meeting junkies. They thrive on long, boring, ultra-democratic, consensus-style meetings where the rest of us are driven to tears. They are adept at process, whether parliamentary or consensus, and they revel in all the subtleties of meetings that frankly are better than Sominex. This actually is quite insidious because, while everybody else is diving for the doors or avoiding such soporific meetings in the first place, the actual decision making is left in the hands of just such meeting addicts as Subcomandante Anarchy who manage to stick it out. The solution is not that those of us who hate meetings need to start liking them. Better that we go beyond democracy altogether, which was the subject of a previous column of mine.

Working class anarchists in the past didn't idolize democratic process over revolutionary substance, as the numerous instances of minority libertarian action reveal. What's more, they had no truck with the unanimity and sensitivity of consensus decision-making, being content with decisions made by majority vote with respect for minorities and individuals. This leads into the next, more mundane level of discussion; that consensus decision-making is petty bourgeois. You'd probably use the word "middle class." I like the Marxist term, in order to emphasize the word petty. Anarchism pretty much died out as a social force after Franco's fascist victory in Spain in 1939. Then in the 1960's and '70's it experienced a revival. The whole effort to stop the Seabrook nuclear power plant entailed rediscovering affinity groups and confederal forms of organizing. Consensus decision-making got grafted onto this anarchist bloom somewhere in the process.

The Gandhian pacifism of many of the anti-Seabrook protesters was a partial source for consensus decision-making, as was feminist small group process. But far and away the most important influence was the petty bourgeois origins or aspirations of the demonstrators. These oh-so-sensitive souls didn't like the rough-and-tumble of working class politics because sometimes they got their feelings hurt. They preferred a process that reinforced the "I'm okay, you're okay" mush of their petty bourgeois sensibilities. Consensus decision-making was thus born. Unfortunately, it is frequently the case that "I'm okay, you're totally fucked up," particularly when it comes to our confrontations with the powers-that-be.

Now Subcomandante Anarchy is nothing if not a sensitive kind of guy. His "pwecious widdo feewings" are very easily bruised, so much so that I once joked about what it might have been like if all the Spanish anarchists had been as sensitive as Subcomandante Anarchy.

"Um, Durruti, the soldiers in the militia can't shoot fascists today because you hurt our feelings when you said we can't hit the broad side of a barn."

About the only thing I ever agreed with Katy O'Dell about is that "sensitive guys" invariably are the sneakiest motherfuckers around. So easily emotionally injured, Subcomandante Anarchy nevertheless has no problem in dismissing, ridiculing, denying and trashing your feelings. Indeed, it is a principle weapon in his argumentative arsenal which he wields to make and win his points. This brings me to my final, most basic level of argument. Subcomandante Anarchy is perhaps one of the most manipulative bastards ever to call himself an anarchist. He constantly bitches and complains, an endless whining that focuses day-to-day reality around his perspective on it. He's practiced at wearing down your opposition to his views with a constant stream of rhetoric, and don't even think about getting a word in edgewise. He interrupts you constantly, and badgers you incessantly. If you disagree with him, he gets personal. If you don't back up his position, he doesn't talk to you. And if you happen to best him in a discussion, he'll snipe at you for days afterwards with nasty little comments. This he does in the name of working class politics, and it makes me shudder. What's more, this is the same guy who wants everybody to abide by consensus decision-making. Sounds to me like a recipe for tyranny by one person, that person being the one who does not consent, namely folks like Subcomandante Anarchy.

Lest I be accused of picking solely on Subcomandante Anarchy, consider the politics of *Love and Rage: A Revolutionary Anarchist Newspaper*. The entire smorgasbord of

anarcho-punk issues—ranging from animal liberation and squatting in New York's East Village, through the panoply of gender concerns, to anti-fascism and prison abolition—are presented without any overarching analytical framework, and certainly without any judgment as to what is more or less important. The newspaper network itself has a much narrower focus for its work, yet their coverage is so indiscriminate, so scrambled as to amount to left libertarian meatloaf; e.g. a little bit of everything tossed in, ground up, and cooked to bland mediocrity. Despite their promotion of "organized anarchism," things are simply thrown together in a helter-skelter jumble that does nothing to target folks toward coherent anti-capitalist, or even anti-statist struggles. These anarchists were much more fun when they were RABL—the Revolutionary Anarchist Bowling League. Back then their bowling balls, pitched at the plate glass windows of banks, department stores and military recruiters, were far more accurately aimed.

Love and Rage's recent emphasis upon the "reproletarianization" of youth is a joke in that it swallows the myth of the "middle-class" hook-line-and-sinker. Wage slaves remain wage slaves, whether their wages are ballooning due to "affluence," or collapsing due to "austerity." Demystification, not "reproletarianization" is thus in order. Finally, the newspaper's solidarity work for Mexico's EZLN speaks to *Love and Rage*'s uncritical cheerleading for virtually every national liberation struggle on the planet. The backdoor support for nationalism by *Love and Rage* anarchists is a little like feminists preaching the benefits of rape. Indeed, Mao's slobbering dictum that "it is right to rebel," recited as part of the RCP's rosary, is given the unconscious status of a moral axiom by the newspaper. Top this off with their fetishization of "youth culture" and Black Bloc "militancy for militancy's sake," sprinkle the network with the "split-and-sect" fights stereotypical of the Left, garnish the whole thing with a gruesomely Leftoid graphic style, and the result is a concoction bound to cause severe indigestion, if not fatal botulism among left libertarians. Oh by the way Chris Day, I'm the author of the infamous "Vanguard Envy" pamphlet...

That the state of anarchism today sucks big time goes without saying. The only thing that sucks worse is the state of the Left as a whole. In *Social Anarchism Or Lifestyle Anarchism*, Bookchin also presents an homage to "The Left That Was," which he contends was "an idealistic, often theoretically coherent Left that militantly emphasized internationalism, its rationality in its treatment of reality, its democratic spirit, and its vigorous revolutionary aspirations." An examination of recent stories in the news documents how far from this "remembrance of things past" the Left is today.

Frank Viviano covered Spain's Socialist Party death squad scandal for the *SF Chronicle* in his generally excellent series "Dispatch from Europe." The series started early on with Viviano's analysis of the condition of social democracy Europe-wide since the end of the Cold War. Seems that in Sweden, Germany, Britain and other western European countries, social democratic parties are splitting, pitting traditional, rhetorically anti-capitalist members supportive of keeping key economic sectors nationalized and of the welfare state in general against modern, pragmatic members willing to privatize state industries, slash the welfare state in the name of austerity, and tout the benefits of free market reforms.

Other, related stories show social democracy to be the beached whale of Viviano's journalistic impressions. Japan's Socialist Party plans to break up and reform as a more liberal and, they hope, a more popular political grouping (9-22, *SFC*). That '60's scumfuck, Tom Hayden, gave an interview (11-29, *SFC*) in which he discusses the ups-and-downs of working "within the system" as a California State Assembly representative and then State Senator. A founder of SDS (Students for a Democratic Society) in 1962, one of the infamous "Chicago 8," he married "Hanoi" Jane Fonda (who's ditched him for Ted Turner) and ran for the US Senate via his "Campaign for Economic Democracy" organization in 1976, since settling down to a comfortable life of crafting reformist legislation in Sacramento. The so-called "Peoples Republic of Berkeley" City Council plans to clean up it's symbol of '60's activism, People's Park, in part by eliminating the various free social services (free food, clothing, etc.) centered in the park (11-27, *SFC*). The renovation was temporarily delayed until 1996 by merchants and activists inspired by "the spirit of Christmas" and the more practical fear of riots (11-30, *SFC*).

Frank Viviano also discussed the revitalization of the Communist Party in various European countries at the beginning of his "Dispatch from Europe" series. Under new party names, and with heavily laundered social democratic politics, "old school" Communist apparatchiks and nomenclatura are suddenly becoming popular, and electable again. That these same folks often became the owners of various state-run enterprises in their respective countries after the collapse of Soviet-style socialism in eastern Europe and the former Soviet Union is rarely mentioned. Also not discussed enough is the present, very real social instability of the newly introduced capitalist economies in eastern Europe as opposed to the perceived stability and security of past bureaucratic collectivist regimes. In Hungary, Poland, Slovakia, Lithuania, Bulgaria, Romania, Russia, Serbia and Croatia, the Communists are making a comeback, something confirmed by Tad Szulc in, of all places, the 9-24 *Parade*.

Some specifics have recently made the news. Despite a campaign heavy with anti-Communist fear-mongering, in large part by the now disliked Catholic Church, folks in Poland turned out elderly President Lech Walesa, one-time leader of the Solidarity trade union which was instrumental in toppling the Polish Communist regime in the first place (11-20/21, *SFC*). The new Polish president is Aleksander Kwasniewski, the young leader of the Democratic Left Alliance (a coalition of over two dozen political parties that emerged out of the ruins of the former Communist Party), and is a Communist-turned-social democrat. The Democratic Left Alliance wishes to continue the post-Communist reforms pioneered by Walesa, but at a slower pace, and it also dominates the other two branches of the Polish government, the parliament and the judiciary.

The 11-9 *SF Chronicle* reported that "Communism Lite" is on the march in Russia. Downplaying Lenin and Marx, understanding that the old Soviet system created by the Bolsheviks was a disaster, present-day Russian Communists claim to be for a multi-party political system, private property, freedom of speech, religion, etc. Appalled by the psychological and social turmoil caused by the free market, these Communists talk about a social egalitarian system similar to Swedish social democracy. And in another "Dispatch from Europe," (11-24, *SFC*) Frank Viviano dissects the major Russian political parties vying for votes in the upcoming elections out of a total of 43 parties or political coalitions. Surprise, surprise, the revived Communist Party holds the lead in all the polls with 7.4%.

That remaining bastion of Soviet Communism, Cuba, is going through changes as well (10-8, *SF Examiner*). Fidel Castro has legalized the US dollar as currency, allowed open-air free markets in agricultural products, permitted larger sized private enterprises to operate, and promoted foreign investment through some 212 joint ventures with the Cuban government with perhaps another 200 to 300 joint ventures in negotiation (10-22, *SFC*). After the collapse of Soviet-style socialism, Cuba's economy shrank about 45%, and has remained stagnant ever since 1993. Some Cuban woman have even turned to prostitution to make ends meet (11-10, *SFC*). Castro, by contrast, is not yet ready for "the dustbin of history." He wowed 'em at the UN in New York, as well as on tour in South America (10-27, *SFC*). And he has traveled to China and Vietnam to see how these two countries manage to have a modicum of free-market economics while maintaining authoritarian, one-party Communist political rule.

Finally, those countries still calling themselves Communist have adopted free-market reforms with mixed results. While the Chinese economy has boomed of late as a result of these reforms, gangs and gangsterism is also flourishing (11-26, *SFC*), with attendant bank robberies, highway banditry, kidnapping, prostitution, drug-dealing

and tomb-robbing. Meanwhile, pregnant Chinese women are regularly being smuggled over the border with Hong Kong so that they can have their kids in this British colony before it reverts to Chinese control in 1997 (12-4, *SFC*), their hope being that their children will win legal residency there. As many as 1 in 5 children born in Hong Kong have mainland Chinese mothers. The Chinese Communist Party continues to hold onto power with an iron fist. It has finally charged dissident Wei Jingsheng, detained since 1994, with attempting to overthrow the government (11-22, *SFC*). Wei faces execution if convicted. And in a bid to thwart Tibetan independence (12-8/9, *SFC*), the officially atheist Chinese Communist Party has appointed and installed its own choice for Panchen Lama, Tibet's second-ranking Buddhist leader after the Dalai Lama. About 400 exiled Tibetan monks and nuns in northern India have been on hunger strike since 12-3 to protest the Chinese government's action (12-4, *SFC*).

Hey, I'm starting to depress myself now. Time to put this column to bed. I'm waiting until next column for the dust to settle before talking about the seemingly tumultuous November-December events in France.

And next time around, I can promise you, it really will be! As I pen this column of madness, however, I'm still stuck in bloody Germany! My original plan of staying here for a 3 week tour with THE STAINS from London dragged out to be 3 months of absolute mayhem here in good old Krautland, but now I've outstayed my money, my clothes, my welcome and my sanity—so it's back to good old Blighty and my beloved hometown of London the second I can scrape together enough filthy lucre to pay my way back! (gotta clean some toilets for a few weeks, or sell my blood I guess—there's sure no way any bugger's having my body and honour—not that either are in a saleable condition now anyway!!)

There's certainly a brilliant punk scene to be found in and around my temporary hometown of Düsseldorf, with many excellent local bands as well as visiting punksters from around the globe by the busload on a weekly, if not daily basis...I've caught gigs by PUBLIC TOYS, SIX PACK RIOT, THE HAPPY REVOLVERS, DIE LOKALMATADOR, DEMOLITION GIRL, THE STRIKES, B. BANG CIDER, OXYMORON, BEATLESOHNS, THE KRUPPS, DAILY TERROR, THE TERRIBLE TWINS and THE JET BUMPERS—all from here, as well as THE MAC LADS, THE ENGLISH DOGS, ANTI-PASTI, ONE WAY SYSTEM, SPUNKY, THE BUSINESS, THE EXPLOITED, and PETER AND THE TEST TUBE BABIES from England...plus fuck knows who else, because my poor grey cells have become so addled lately! It's been a wild 3 months living outta one plastic bag of rancid clothes, sleeping on various, kind local punks' floors, on sofas (a real luxury that night!) in a bath, park benches and in doorways—all of which earned me pneumonia in my right lung, a broken toe or two, and much loss of hair, teeth and marbles! But I'll be coming home with so much more than when I arrived...I've made some great friends who'll stay true buddies for life (special "Hi" and "thanks" to SARI and HERBERT, LUKI, OPA and ROMAN for trying to keep me alive!)...I've got the fondest memories of Düsseldorf and Berlin, I've discovered Alt beer, re-discovered football via Förtuna Düsseldorf and gained a free tattoo for my "collection" from being the first "victim" of STEFAN USENBERGER—stixman with the PUBLIC TOYS, who has the makings of a great tattoo artist in the future if he can stop being a piss-artist! I almost made it out to the States at one point of drunken craziness...I booked a flight from Düsseldorf to NYC with the intentions of visiting THE CASUALTIES via a fake credit card (don't ask!), and then panicked at the last minute and canceled it—but I'll make it one day JAKE and the guys!

I did make it to Belgium for a flying visit to a wild punk festival in St. Niklas near Antwerp (ONE WAY SYSTEM, THE VARUKERS, PUBLIC TOYS, FUNERAL DRESS, etc.) and have to say the punk scene there gets me athinkin' I could quite happily reside there awhile too!

So what now? Assuming I make it back to London in one piece—I guess it's gonna take me a long time to readjust to my former lifestyle pre-German sausage days! You could say "reality"—I feel I've been taking part in some weird movie of German punk-rock life, sorta play-acting another person. In the words of my new found Düsseldorfian chums, I've been a real *Schmonz-Monster* of the highest order—I've certainly got to cut back on my recent daily survival diet of beer and chocolate, which has helped me survive the pain, but severely destroyed my health! (I positively pine to get back to a decent cuppa good olde English afternoon tea—it has to be noted in the anals of history that the Germans can't churn out a decent cup of decent tea like us Brits!)

I'm assuming I'll have a roof over my head in London, but finding any form of employment is going to be a real nightmare, and thanks to our fuckers of a Government, I'll be banned from receiving any form of social security money for 6 months, 'cos I got the sack from my last job in London by going AWOL here in Germany!

I'm looking forward to many things again—like seeing old London punx and bands and perhaps most of all—going wild at the weekends! That's been the biggest difference culturewise here—Düsseldorf mentality is totally different to London, and here the weekends suck by comparison! Friday night, O.K., no problem—let's go drink beer, party, DO the town—then Saturday winds down a bit (like, all the shops shut by bloody 1 pm!) and by Sunday—forget it! No one does anything here on a Sunday—nothing opens—everyone wants to be totally alone in their own homes, seeing no one, just having a total chill-out day! I mean, fuck it—Sunday in London is great, and busy, busy, BUSY—all meeting up and "doing" Camden Market or somewhere, then lunchtime onwards in the local boozer, followed by a gig or club, whatever, as the mood dictates!

Anyhow—let's trust my luck holds out just a little bit longer (and I don't come to a sticky end in the meantime!) then you'll be reading a cretinous LONDON column again next time around, all nice and back to "normal" (whatever the fuck that is!)...but then again, I think you know enough of me by now to realize it could still come from just about anywhere in the universe including a black hole if I get an idea or an offer... CRETINS FROM BEYOND THE GRAVE perhaps?.? Let's just wait and see...

'Til soon...BYEEEE.

This is part 4 of the interview with John Loftus, conducted by Dave Emory. John Loftus is the co-author of "The Secret War Against The Jews" and former prosecuter with U.S. Justice Department's Nazi-hunting division.

DE: We were speaking before our break about the machinations of the petroleum industry as it relates to the world of espionage and intelligence, and we were also speaking about the resultant duplicity in American policy toward Israel. As someone who's lived in California since the late 1970s, I have very vivid memories of the great distress that was experienced by the residents of the Golden State during the "oil shortage" of the 1970s, specifically 1979. One of the most remarkable aspects of your book, one of many remarkable aspects of your book, is the discussion of that "oil shortage" and perhaps you'd like to explain why I'm putting that in quotes.

JL: Well, there was no oil shortage, it was a

fraud. The oil industry and the CIA's oil analysts had, by the time of the Carter administration, really an interlocking relationship. And, the long and short of it was, the new President, as he was coming in, received these dire warnings from CIA that there was going to be a major oil shortage. The Saudis were running out of oil, the Russians were going to run out of oil, they were going to invade the Middle East, and we had to start arming the Arabs. And Carter believed it. But to the surprise of the oil companies, his answer was oil conservation, which infuriated them. But anyway, the whole scam was intended to make sure that Carter was a one term President. As soon as Reagan came in office, all of the sudden the CIA miraculously reversed their dramatic doomsday predictions that oil was running out and the world was awash in oil. There was actually an oil surplus.

DE: This oil shortage again actually was designed in part at least to destabilize Jimmy Carter and to make him unpopular as a President.

JL: Oh, very much so.

DE: And boy, it sure worked in California, I'll tell ya, it was an epicenter of anti-Carter sentiment. That scam had a number of implications, many of which are not only with us today but I'm afraid, John, are likely to be bedeviling not only the American people, but in light of America's position in the world financial and industrial community, the whole world for quite some time to come. The Arabs, and in particular Saudi Arabia, was armed by the United States and specifically given AWACs as a result of this.

JL: We changed the balance of power in the Middle East. Israel was no longer America's largest aircraft carrier, all of a sudden we armed the Arabs to the teeth.

DE: One of the things that also resulted from this deliberate deception on the part of the petroleum industry and its field level operatives within the intelligence community, and again I think one of the many very important points of your book is that it illustrates in dramatic and conclusive fashion the connections between the operations of the intelligence community and the powerful forces of industry and finance.

JL: It's not quite a conspiracy, the guys, the analysts at the CIA were largely duped. What happened is that their retired colleagues working for the oil companies fed them false information. The oil companies quite frankly are a perfect cover for collecting intelligence in the Middle East. And they're also a perfect vehicle for distorting intelligence, so they literally jimmied all of the oil production forecasts coming back to CIA and the analysts reported what they thought was the true facts. They had no idea that their old retired colleagues in the oil companies had conned them.

DE: One of the results of this con was the enormous military build-up under Ronald Reagan. As we make the transition from the Carter administration to the first Reagan administration, there was of course an enormous military build-up.

JL: The phony oil shortage and the future war in the Middle East, that was the justification for borrowing more money than all American Presidents combined.

DE: Which of course tripled the national debt by the time Ronald Reagan left office, having campaigned under a banner of fiscal responsibility. A situation George Bush compounded. Now one of the things that you and Mr. Aarons talk about in your book, and that is, on the one hand, the profound role of the Bechtel Corporation in the Reagan administration and also the Bechtel Corporation's deeply anti-Semitic outlook as a result of their operations in the Middle East.

JL: Bechtel was one of the corporations that was found to be guilty of adhering to the Arab embargo against sales to Israel. Bechtel has been in the Middle East for a long time, they're in bed with the Arabs, they are entirely pro-Arab. The only Bechtel guy to emerge from this whole thing with some honor was Secretary of State George Schultz, who got so fed up with all the broken promises from the Arab states that he actually had somewhat of a pro-Israeli stance, which accounts in many people's minds for why he was, you know, asked to resign pretty promptly. The irony is, when Schultz got back to Bechtel, he discovered that Bechtel was constructing a dual-use chemical plant. And it could be used to manufacture the precursors for poison gas, the original Nazi formula. Schultz ordered the plant halted. It would have been ironic if Bechtel had finished the poison gas plant for Saddam Hussein just before the Gulf War. Now, there's an interesting tie-in with Jonathan Pollard here, because Pollard had warned the Israelis that the West Germans were building the plant, and Pollard may not have realized that he blew the whistle on his own boss, Casper Weinberger, who was also Bechtel. Now, I haven't seen any documents indicating that Weinberger had direct knowledge of the poison gas plant contract, and I think quite unlikely that he did know about it, or he wouldn't have taken such a high profile on the Jonathan Pollard case. But Pollard is the classic example of a guy who admittedly committed a crime, and should deserve to spend three years in prison, was sentenced to forty years because he'd stumbled on something much more important, he'd stumbled on a major political scandal.

DE: The Pollard spy case, in its relationship to some of the things Mr. Pollard probably did not understand the significance of, brings us to a discussion of some of the intelligence-related scandals in the 1980s. Of course, George Bush was former director of Central Intelligence, and an individual whose genesis goes back to many of the things that we've already discussed, his genesis as a political creature. Actually, his genesis as a physical creature, going back to his Nazi-collaborating progenitors. But the overlapping scandals of the Iran-contra scandal, the Iraqgate / BNL scandal, and many of the other intelligence-related scandals of the 1980s, the BCCI scandal, have as one of their focal points something that I focused on in my research and something that is dealt with in detailed and very clear fashion by you and your co-author, and that is what you and Mr. Aarons refer to as a private intelligence agency run by George Bush. This grew out of the Vice-President's Task Force on Combating Terrorism and the recommendations coming out of it. You refer to that alternately as the Special Situations Group or Procuresses Planning Group.

JL: Yeah, that was a subcommittee for the Special Situations group. We have top secret White House documents we got declassified showing that in 1982, Vice-President George Bush was put in charge of his own little spy agency. And that Oliver North was the officer assigned to detail the work for the committee. And they had a lot of cockamamie ideas. In the Middle East, their idea was to recruit an indigenous force of Lebanese that could be used to run around and kidnap Arab terrorists. Actually, it was a thinly disguised assassination program. And when the paperwork was drawn up and submitted to Bush and then went over to the CIA, the CIA went wild. They were calling Oliver North up in the middle of the night, saying this is crazy, whoever heard of such a program? And the idea was officially shelved. Well, what happened is that unofficially it went forward. There was a guy from US Special Forces, Bill Buckley, who was a friend of Casey's over at CIA.

DE: Not to be confused, by the way, with the famous columnist also with the CIA.

JL: No no.

DE: Right.

JL: This is another Bill Buckley. And he was sent to Lebanon to organize the kidnap teams, and Buckley himself got kidnapped. And that caused a big uproar because if Buckley was tortured, he could really spill the beans about George Bush. Back when Bush was CIA director, he had used Buckley and a British agent to evade the Congressional arms ban on arms to Angola. And now when Buckley was kidnapped, Bush went to the British and said, "Hey, can we send arms to Iran?" Well, within two weeks of Buckley being kidnapped, the British agent was putting together an arms deal. And the ship was supposed to depart Greece and go to Iran. Now, at the same time, Jonathan Pollard is this lowly clerk working at Naval Intelligence, and he stumbles across this pattern of PLO arms shipments, coming out of Greece, going to Yemen. So in April he tips off the Israelis, "watch the Greek shipments". The Israelis confirm it, they tell the Greek government, in May. The Greek government raids a ship full of arms. Well, Pollard didn't realize it, but he had just

raided George Bush's first arms shipment to Iran.

DE: And again the genesis of the Iran-Contra scandal did not come with the Israelis or even the CIA...

JL: Oh, this is the year before the Israelis were ever involved.

DE: But it came from George Bush, as the main operative, and as a vehicle, the private intelligence agency that he was running out of the SAG/LP.

JL: Yup. And the irony is that there was a major scandal. First of all, it was totally illegal; and second of all, the guy, the Syrian middleman they had contracted to buy the weapons and ship them to Iran, turns out to have been a terrorist. And I know this sounds bizarre, but Oliver North actually hired a Syrian terrorist and put him on the White House payroll.

DE: This, by the way, is a name that is very well known to my listeners, a fellow again who would appear obscure to most people, but a fellow named Monzer Al-Kassar, who is identified in your book, and dealt with extensively, as the principle operative in the Iran-Contra arms transfer.

JL: Yup. Monzer Al-Kassar was the guy who bought the Communist weapons for the Contras, and he was also the guy who did the major hostage negotiations. The Israelis were brought in a year later, as scapegoats. They were only allowed to ship low-level stuff, some obsolete TOW missiles, and spare parts for Hawk missiles, things like that. The new, high-tech stuff was all going through Monzer and the Syrians, to Iran. But what we didn't realize was that Monzer was a real terrorist, and there's a Congressional report saying that Monzer 's syndicate is responsible for 20% of the heroin that reaches the United States. Interpol had an entire conference on Monzer, he helped blow up the Paris synagogue, his crew helped hijack the Achille Lauro, all sorts of wonderful things.

DE: By the way, he was recently acquitted of piracy in Spain, on those charges.

JL: Yeah, well that was not surprising, one witness against him fell out a window, one of the other witnesses had his children kidnaped and all of the American DEA evidence was excluded.

DE: A fascinating bit of....

JL: Well here's the joke, Jonathan Pollard is the guy that inadvertently threatened to ruin Bush's run for the Presidency by exposing this arms shipment, he's in jail, and the real villain, Monzer Al-Kassar, walks around free. Pollard knew too little, Monzer knew too much.

DE: And Monzer Al-Kassar was not only a major terrorist, but as you pointed out, a major drug dealer.

JL: Oh yeah. I mean there's no doubt about that.

DE: One of the elements that figures centrally in the Iran-Contra scandal, and it's something that you deal with at great length, in the latter part of your book is the BCCI, also the focus of an unfortunately attenuated investigation here in the United States.

JL: No, it was just too embarrassing. It's, BCCI the joke is it stands for the British Cover for Collecting Intelligence. The British come up with the idea of setting up a phony Arab bank so they can trace terrorist money. It was a real good idea, especially because the British were employing Monzer to lure all the other Arab terrorists to put their money in the bank. So that's why there were no terrorist attacks in Britain and the United States, we had them all wiretapped. Of course, we weren't telling Israel, but that was too bad for them. Unfortunately, the British put a bunch of Pakistani crooks in charge of the day to day operations of the bank, and they ended up costing innocent people around the world some $20 billion dollars in losses. But we just walked away from it.

DE: And the BCCI was actually a British intelligence operation.

JL: Well partly. The British had the London end of the bank wiretapped but needed to get a big wiretap station in the Gulf states. So that was when George Bush as head of CIA took a $400 million allocation and we built a listening post down there precisely for that purpose.

DE: One of the things that you discuss in your book is that as the CIA was forming liasons with the Palestine Liberation Organization, terrorist attacks against Americans were halted but that it was deemed OK or at least tolerable to permit PLO and other Middle East terrorist groups to continue to commit attack against Jews.

JL: Well sure. I mean that's one of the things that outraged Pollard, he's sitting there and he's reading intelligence reports where he knew in advance which PLO people will be coming across the borders from Lebanon and attacking which village.

DE: Something that I have focused on in my program is the conflicts that were occurring as George Bush gave way ultimately to Bill Clinton between elements of military intelligence and elements of the civilian intelligence agencies. I'd like to read just a few sentences from page 485 of your book, again bearing in mind the position of Monzer Al-Kassar and BCCI in the Iran-Contra scandal, and by the way we should also perhaps mention that the use of British intelligence by George Bush and company and there's a pun there, as a back channel, and it was British intelligence that was centrally involved in Iran-Contra, dates all the way back to the Angola operation that you mentioned.

JL: Precisely.

DE: A military intelligence group called the Intelligence Support Activity is discussed by you and Mr. Aarons and you write on page 485-6, "One group almost blew the whistle on Bush: the members of the Intelligence Support Activity (ISA). This top secret American commando group had been sent to Lebanon to rescue the hostages by force. The ISA got lucky and developed a network of Lebanese informants that uncovered the hostages' whereabouts. By November 1986, the commandos had gathered all the intelligence: maps of the various Iranian compounds and even the names of the Syrian officers who shuttled the captives back and forth. One Pentagon source showed us the documents, with details down to the license plate numbers. The commandos had a positive identification of all six surviving hostages. They were ready to rescue them when, suddenly, they were told to stop collecting intelligence and come home. In the end, the truth was too embarrassing. The problem with the ISA team was that it was too good. It was flooding US intelligence channels with highly accurate reports on Monzer Al-Kassar, General A, and the Syrian drug-runners who controlled the kidnapers. The army had no idea that Al-Kassar was working for the White House on hostage ransom. The ISA's sin was success. It had dug up too much of the truth." That's a fascinating example of something that you deal with at great length throughout your book, which is intelligence agencies and national security agencies getting their wires crossed.

JL: Oh yeah. One old spy said to think of American intelligence in terms of the African sympathy theory. The African sympathy is 50 sets of opposing male and female sex organs, and it sits around all day having intercourse with itself.

DE: I'm glad you amended that for airplay. One of the things that I've wondered and I'd like to perhaps skip down to the bottom of page 486, where again you write: "We regret to confirm that Youseff Haidar...", now he was a Syrian intelligence operative also in contact with the Soviets, wasn't he?

JL: He's the man who actually tortured Bill Buckley to death.

DE: Right. Well as the sentence goes on "We regret to confirm that Youseff Haidar, the man who tortured Buckley to death, was subsequently observed in Washington, DC, with a VIP escort by Agent John Lipka of the FBI. Shortly after Haidar's visit, Bush announced to the press that the Syrians had gotten a "bad rap" for terrorism. Shortly thereafter, several more hostages were released. Shortly after that, the CIA was told to stop investigating a Syrian connection to the 1988 bombing of Pan Am flight 103 over Lockerbie, Scotland, and focus attention on Libya.

JL: I think that the bottom line is that Monzer Al-Kassar was playing on both sides of the fence. The Iranians had contracted with Syrian intelligence to carry out a series of attacks. The Iranians gave the money to the Syrians. Monzer's group in Germany, the PFLPGC, was supposed to carry out the bomb attacks but they got raided by the West German police, and identical bombs

were seized. Monzer then sub-contracted the hit on the Lockerbie plane to Libyan intelligence. So at the same time Monzer betrayed the Libyan plans to the British. OK, that's how we knew to pull our American diplomats off the plane. OK?

DE: So in other words, you do not agree with the Interpol report but you do feel that Monzer Al-Kassar was centrally involved in the bombing.

JL: Well, just in terms of after the original plans went awry in Germany. He just sub-contracted the job out.

DE: One of the things I've wondered about too is the group of US military intelligence operatives that died on that plane, the Makey [?] team, they're termed. Is there any connection between them and the ISA group that you alluded to earlier?

JL: I'm not at liberty to comment on anybody's membership in a particular agency, but I think that was simply an unfortunate coincidence. I have found no evidence to confirm that that was a direct hit. The information that Monzer passed on to western intelligence was just that one of the Pan Am planes would be hit, didn't say which one.

DE: OK, again I didn't want to put you on the spot, I realize the sensitivity of your position. Moving on to another of the intelligence-related scandals that emerged onto the public scene in the late 1980s and 90s, the Iraqgate or BNL scandal. Now you and your co-author mention that that too had its genesis with the private intelligence agency run by oil man George Bush.

JL: George Bush's big mistake was trusting people like Casey. Bush I don't think is an anti-Semite, I mean when I went through his private files at the Skull And Bones club at Yale I found out for example that George Bush voted to admit Jews and blacks to Yale. But the idea of a private spy organization was somehow appealing. And he'd been a former head of the CIA, but didn't really know all that much, and Casey was saying this is a good idea, and the CIA was dragging its feet, they didn't want to get involved in a lot of illegal covert operations, didn't want to revive the bad old days of Watergate, and things like that.

And so they went ahead and put their little private spy shop together. The irony is that one of Bush's friends, Tom Clancy, has written a novel about this in which the hero is one Gregory Donald, who is thinly disguised as Don Greg, Bush's CIA assistant, and later in the White House Vice-President Bush's deputy, who was in charge of this little spy shop.

DE: One of the last chapters deals with some of the machinations that underlay the Persian Gulf war, specifically on page 488, you write in a chapter called "The Victors and the Victims", "The 'old spies' have a very interesting explanation for Saddam Hussein's invasion of Kuwait: American oil companies told him it was all right to invade, so he did. The oil companies were the only ones who agreed that Iraq had a legitimate gripe against Kuwait." And you go on to say, "The tip of a banana-shape oil field in southern Iraq extends three miles across the Kuwati border," and then you go on to indicate that that curious aspect of the oil field figured in to the Persian Gulf war. Could you...

JL: Sure. The Kuwaitis were pumping their tip of the oil field dry, and not paying any compensation to the Iraqis, as was supposed to be done under international oil agreements, and Saddam Hussein was furious. Also in the same time the Iraqis were billing them $10 billion for the money they loaned them during the war with Iran. And the American oil advisors on the scene said, "Oh, this is terrible what the Kuwaitis are doing and no one would really mind if you went in and took that corner of the oil field." Well, if you give Saddam three miles, he's gonna take the whole country, and he went in. He never figured the Americans would object, after all, he was selling the oil to us. When we started this, the relationship with Iraq, they were selling like a tiny amount, 50,000 barrels a day, and it later grew to like 1.8 million barrels a day. We were his best customer. We had a special spy base in Iraq, we were giving them satellite photography to help with the war in Iran, training their soldiers, directing their military strategy, and we were the guys that saved Saddam Hussein from defeat in the war with Iran. You know, Saddam Hussein had every reason to believe that what these oil companies were telling him was in fact official Washington policy.

DE: So in other words, he was basically lured in by the petroleum companies.

JL: Yeah. Well, it's a confusion on both sides. But that's what happens when you try to have foreign policy run by a bunch of private companies.

DE: And of course ultimately, the United States wound up fighting and fortunately not losing too many men against the armed forces of Saddam Hussein, which were armed to a large extent out of some of these machinations.

JL: Yup.

DE: John, by way of concluding this interview, I would like to perhaps take a look to the future. As we speak on June 2 of 1995, there is a great deal of attention and also angst about the possibility of US ground troops being involved in the Bosnian War, although certainly the excesses of the Serbs in that conflict are not to be overlooked or dismissed in any way or exonerated. In fact, the genesis of this tragic conflict, one which may involve US troops, could even conceivably expand to a larger war, in many ways goes back to some of the elements we've already spoken about. In connection with the fascist Freedom Fighters and also the Republican Ethnic Outreach Council, the Croatian fascists, the Ustashi, figure prominently in some of the things that you and Mr. Aarons discuss, and in fact the genesis of the tragedy now unfolding in the former Yugoslavia came when Germany, which had long been very close to the Ustashi elements, and the United States, and the rest of the EC, recognized the secession of Croatia and Slovenia from the former Yugoslavian republic.

JL: Yup. It's the old cycle of failure to pursue Nuremberg, and pursue the Nazi war criminals that has, in the last 50 years, come back to haunt us. You know, at the end of World War II countries like Croatia were snap frozen, they went from fascism to communism, they had no experience in democracy. Now the old fascist symbols and aspirations have just come back to life with the full support of Germany and a few other countries. I think that we've got two choices: we can either do what we did with the Holocaust and pretend that it isn't happening, or we can all go in, as we did in the Middle East, and put the fire out quickly before it spreads. I don't think there is any middle option.

DE: It's interesting, though, that the match to that particular tinderbox was applied by the secession of Croatia, and to a considerable extent Franjo Tujman and his government there has recapitulated some of the more odious aspects of the Ustashi regime, and this...

JL: Still and openly adopted some Ustashi symbols and revered some of the Ustashi leaders, it's really sad.

DE: And, in fact, to a certain extent at least the tragedy in the former Yugoslavia represents a continuation of the bloodletting of World War II, it was sort of held in suspended animation. The Serbs were dealt with very harshly by the Croatians and now in a sense they're effecting their revenge.

JL: I find it interesting that leaders of the American Jewish Committee are very, very supportive of the Muslims in Bosnia because they recognize parallels for the Holocaust. During World War II, the American public didn't know then what was going on, but our intelligence community did. I was reading accurate weekly reports on the number of Jews being killed as early as September 1941. We closed our eyes and turned away. The British Secret Service, the Polish underground, the Vatican, were all feeding US intelligence with the full breadth and width of the Holocaust. And the British government and the American government were lying to the press about it, were saying we could not confirm it when we knew it was going on. Last year the British press reported that they've started declassifying some of the German codes that Churchill was reading. The first code that the Germans broke was the mobile killing units, the Nazi troops on the Eastern front. We knew it all.

DE: And anti-Semitism is something that is by no means, as we've seen, alien to the United States. We're almost out of time,

John, but in the wake of Oklahoma City, and once again discussion of alleged Jewish conspiracies, the revival of The Protocols of the Elders of Zion, how do you feel the lessons of your book relate to what is going on in that regard today?

JL: You know, I'm just an Irish Catholic, but I warned some of the Jewish groups 12 years ago that anti-Semitism is cyclical in America, and it's coming back in a big way. People want to look for scapegoats, and the Jews are easy, they're the tiniest ethnic minority in America, they're easy to push around, and there's a long history of doing that.

DE: John, I would like to, in conclusion, extend my thanks to you and Mark Aarons and also, and this might seem a little corny or pretentious, I would also like to extend my thanks and also perhaps the thanks of the American people and all of humanity to the old spies.

JL: I think that's very important and very appropriate, these people wanted to let the truth be known before they died. Thirty, forty years from now, the rest of the records will be declassified, and my children and grandchildren will know that I had spoke and interviewed the men who wrote those documents. It's an important part of history, it's an ugly part of history, and we should face up to it.

DE: As Adlai Stevenson once said, "A lie is an abomination unto the Lord, and a present comfort in difficult situations." I think you and your co-author have done much to clear up the lies of history.

For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117, phone 415-346-1840, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.

Hey folks, have I got THE SHIT this month. The big story is about ***RANCID*** getting their ass kicked by a bunch of Mohicans at a New York City show. There's three versions of the story that I've pulled together. Supposedly RANCID were gonna play a secret set at this one particular show on a Sunday night. Other bands on the show included BLANKS 77 and CASUALTIES. So, during BLANKS 77's set, drunken singer Mike calls up Lars from RANCID to sing ...(OK, because versions of this story differ, the song selection was either "Judy is A Punk", "Sonic Reducer", "Lido Shuffle" or "Hail the New Dawn".) To tell you the truth, I don't think the third choice was the song although I could see this inciting violence. Anyway, some crafty crusties took it upon themselves to make up little tiny flyers that said...(Same problem here, it was either "FUCK YOU AND CORPORATE PUNK!", "LIVE FROM NEW YORK IT'S A FUCKING CALIFORNIA PUTZ!" or "SUPERCUTS! ONLY $9.99, $12.99 in MANHATTAN!". OK, so Lars reads the thousands of little flyers being hurled at him and says... (yikes! OK it was either "Hey, I'm not making some political statement here, I'm just singing a song with my friend's band, they support me and what I do, why won't you?", or "Fuck off, I'm down with DMS and you're fucking dead!" or, "Fuck you, you Nigger-Loving Kikes! To my grandfather, your grandfather was just a lamp!".

Anyway, the outcome was that someone threw a punch at him and the fever caught on. Lars stormed out of the club with a couple of scrapes and a somewhat battered ego and New York prevailed over California in the way that holds true. I think if you check your history, such Rock Stars such as Lemmy, Bon Scott, Bruce Dickinson and Jon Bon Jovi have all been in similar situations with New York crowds. Then again, Bon Jovi's from New Jersey so he really doesn't count, Jersians really don't count from what I'm told. (That's from the same source that said the BLANKS 77 could attempt a BOZ SCAGGS cover, phewey...)

What does this mean to the scene? Who gives a shit. Hell, I can't wait for the day someone lets out machine-gun fire into the crowd at a BIKINI KILL show. Once that hits the news, punk'll have no choice but to be underground. Then again, that's probably how rap got so big. But after something like that, what VFW Hall would ever allow a "Punk" show. Hmmm. Wow! Ann states an opinion...!

OK, a couple of issues back I made up a story about ***THE SEX PISTOLS*** getting back together. Of course my mystical sooth powers come to life again. It's actually happening, they are signed to Epitaph and are probably going to tour with RANCID. Go figure.

Ben Weasel supposedly asked Lookout for 150 grand to do another ***RIVERDALES*** record. Good move considering the first one lost money because so much was put into promotion. They got paid $200 a night to tour with GREEN DAY; that's about 1/3000th of the door. Hmm, I think they were a little more demanding when they were in that other band. Larry plans to sell the Lookout Cattle Ranch to finance the RIVERDALES. Sorry Elsie! You're hamburger now!

Revelation Records newest band ***TEXAS IS THE REASON*** (nope, not a MISFITS cover band) features ex-SHELTER guitarist Norm (Crucified) Arenas. Norm is famous for writing the "Mike Bullshit is a Homo Sinner etc...etc...etc.." letters to MRR a few years back. He also does a crappy zine called ANTI-MATTER which has the content of any sucky Kentucky Straight Edge zine but is written with the phoniness of a DETAILS or ALTERNATIVE PRESS. The best story about Norm is that he was in a band with current W.A.R. leader Jim "Hate" Perrazzo. That's the Nazi skinhead guy who was asked by Montel Williams "Why, if you idolize Hitler so much, won't you move back to Germany?", and answered "Because, I'm Italian!" Anyway, everyone who I've talked to said they stunk enough to open up for CIV.

In CIV hair news, there is none...

DOGGY STYLE is getting back together. They figure they can raise a little money for the paternity suit held against them in NJ. The woman in question is suing the whole band for child support since it could be any one of the members baby. There's no way they could win the case since the conception act was written about in New York magazine in 1984. The child, Veronica, is currently dating the drummer of RANCID.

BLACKLIST MAILORDER is going out of business due to lameness. Heard they are selling their mailing list to Epitaph's new mailorder company (part of the Big E's ever-reaching grip on the punk scene) in order to pay off some of their debts. Funniest thing is Blacklist wouldn't carry Epitaph releases cuz of Epitaph being "too big".

EARTH CRISIS crashed their van into the swimming pool of a Motel 6 in eastern Pennsylvania. Someone got badly hurt. Before plunging into the shallow depths they ran over 2 chickens, 4 cats and a family of opossums. The singer was quoted as saying, "I don't feel so bad for the 'possum as I do for the polecats living in my basement." Fans stripped the van of its confederate flag before police arrived on the scene. A box of wool caps was missing as well as an insurance claim on some vintage WWII Nazi handguns. Victory replaced the drenched van with a Ford Pickup truck with a licence plate that says "GO VEGAS".

Speaking of plates, if you're in Frisco and see a brand spanking new red Chevy Blazer with the license plate "PUNKGUY", you know you're in the presense of record tycoon Fat Mike. Speaking of which, his ***FAT WRECK CHORDS*** just paid out about $65,000 to Snuff for just one LP!!

And now, the Top Ten albums of 1995,

and how they relate to my penis.

10. BEATNIK TERMITES "Taste The Sand"

How the band name relates to my penis: At this stage in the game, anything containing the root word "beat" is supremely relevant.

How the album title relates to my penis: Not well. I suspect the target demographic may have been guys who hang around at the beach all day and then get blowjobs. Since swimming has been verboten at my hometown beach since 1935 (making it one of the first public beaches in the nation to close due to pollution) (WE'RE NUMBER ONE! WE'RE NUMBER ONE!), i'm afraid i can't relate. Of course, sometimes me and the gang go down to the beach to grill animal flesh and eat potato chips and stuff (which beats the pants off of watching girls in bikinis any day — just another reason why Bay Beach is THE GREATEST BEACH IN THE FREE WORLD), but i don't get blowjobs after that, either. Well, unless you count Jason Pecard.

How the record itself relates to my penis: Blowing a non-solo load during the majestic strains of "Denise, Denise" *is* fairly high atop my shopping list of things to do before i croak; however, i believe the rules of the game are such that making whoopee to "Denise, Denise" with someone named anything other than Denise would most likely quickly yield a non-Denise wielded Rolling Pin — and virtually all the Denises i've ever encountered have been somewhat suspect in some regard or another (wasn't that a Stiff Little Fingers song? "Suspect Denise?"), so i'm thinkin' that's not gonna happen, although if Blondie ever reforms and redoes the song as "Denis, Denis" i probably won't need to rustle up a partner to enjoy myself during this song if you catch my drift.

9. HI-FIVES "Welcome To My Mind"

How the band name relates to my penis: Not much — not a lotta penis-related hi-fiving going down lately.

How the album title relates to my penis: Like any good white male hetero oppressor, the phrase "Welcome To My Mind" and "Welcome To My Dick" can be used more or less interchangeably.

How the record itself relates to my penis: I dunno, but if Thee Hi-Fives are really Thee Shatners — and, shit, why *wouldn't* they be? — i say they're kind of pussies for not printing "SIDE 2" in big letters across the backs of their t-shirts like Black Flag did with the "My War" shirts they sold on their '84 tour, and pussies are a fairly irrelevant quantity at this point.

8. SWINGIN' NECKBREAKERS "Shake Break"

How the band name relates to my penis: I dunno. I never broke anyone's neck with it. Yet. Mighta knocked out a couple teeth or something.

How the album title relates to my penis: There is a phrase that has been written above every men's room urinal in America at one point in time or another to the effect of *"You can shake it, you can bang it, you can make it do a dance — but no matter how you try the last two drops go down your pants."* Since climatological conditions here in my homeland require the wearing of long undies from Nov. 1 to March 31, i have found that during long underwear season — for complex reasons i have yet to fully comprehend — one tends to get significantly more down one's pants than the standard two drops. It follows, then, that in the interests of minimizing Yellow Thigh Syndrome, one's post-urination Shake Break must be of far greater intensity and duration than normal, and i thank Telstar Records and the Swingin' Neckbreakers for their timely reminder.

How the record itself relates to my penis: Who cares, let's rock! The Swingin' Neckbreakers are one o' those very, very, very few bands that are actually truly GREAT despite showing little or no actual genius, per se (although "Action Kid" and "Brown-Eyed Girl" would seemingly contradict this statement) — they just rock. Their singles are okay, but the proper Neckbreaker dose is the long-playing phonograph record, owing to its approximation (in pacing and duration and what-not) to a frantic, chemical-fueled live set. May they never break up and may all their LPs continue to sound virtually identical (i attribute great significance to the fact that they covered Chuck Berry's "Let Me Be Your Driver" on this album and Little Richard's "Bama Lama Bama Loo" on their last, as both those songs were 60's hits [as in "not the 50's"] for their respective arteests, although i have *no fricking clue* what it all means [and, if i may *really* stray from the dink-o-centric theme, i'd just like t'toss my two coppers in and state for the record that if any of those moderately overrated US frat-rock {frat rock: isn't the name enough?} bands of the early 60's consistently rocked anywhere near as splendidly as the Neckbreakers, i'd be far more disposed to buy into the hipster chestnut that the Beatles sucked and the British Invasion fucked shit up than i currently am. As it stands, the redcoats' routing of essentially dull {though still serviceable} frat-rock, et al, WAS RIGHT AND JUST. Anyone who doesn't think that, say, "Paperback Writer" kicks total ass on, say, "Don't You Just Know It" is a bit of a turd in my book {and NO, i did NOT watch that goddamn Beatles special, and NO, i did NOT buy that goddamn Beatles anthology! I looked at it, though. Fuck, Dan Panic made better compilations of unreleased Beatles stuff for me, and *he's* punk! Well, at least he *was* before his band toured with Green Day}]).

7. SUPERNOVA "Ages 3 & Up"

How the band name relates to my penis: Not well. Most of the recent explosions in that particular region have been more of Snap-N-Pop intensity than of supernova caliber.

How the album title relates to my penis: COME ON, WHO DO I LOOK LIKE, MYKEL BOARD???

How the record itself relates to my penis: It's a little too long (in point of fact, it would have charted much higher but side two reminds me too much of "Abbey Road").

6. THE MUFFS "Blonder And Blonder"

How the band name relates to my penis: Heh heh heh...er, not much.

How the album title relates to my penis: Heh heh heh...er, not as much as it would if it were called "Blinder and Blinder (With My Palms Getting Hairier And Hairier)."

How the record itself relates to my penis: Buddy, if i gotta explain it, you're better off filling the gaps in your Outpunk collection.

5. HEAD "Street Level Assault"

How the band name relates to my penis: Nowhere near enough, baby.

How the album title relates to my penis: Pass (wisely).

How the record itself relates to my penis: Not much, it's only a twelve-inch.

4. RIVERDALES s/t

How the band name relates to my penis: Reminded me of the existence of Sabrina The Teen-Age Witch, who i would lay in a fucking heartbeat.

How the album title relates to my penis: This question is too hard. Unlike my penis. More on that shortly.

How the record itself relates to my penis: Y'know, sometimes when i'm spanking it to the cover of #6, i think about a certain member of this band and his, shall we say, open admiration for the charms of #6's guitarist/vocalist, and i start thinking, *goddamn, what if that goon's travels in the more stratified Rock Circles he has now found himself in leads to him eventually slipping the pork to the guitarist/vocalist in question? I'll fucking DIE from jealousy!* — but then i recall the fact that the goon in question has, of all fucking things, MADONNA tattooed on his left arm, and i realize that there's like NO FUCKING WAY Kim Shattuck is gonna lay anybody with a fucking MADONNA tattoo, and i become seized with convulsive fits of laughter, which makes it hard for me to find where the jizz winds up.

3. THE CONSUMERS "All My Friends Are Dead"

How the band name relates to my penis: Not well. These are lean times to be in the bratwurst biz.

How the album title relates to my penis: Well, after the Rid™ killed all his little six-legged pals, i guess all his friends *are* dead.

How the record itself relates to my penis: It gave me a boner, that's about it. Allegedly some lost '77 recordings by a completely obscure New Mexico punk band that moved to L.A. — i generally don't include reissues or old shit like this in my year-end top ten list, but since the Amazing and Dangerous Dr. Dante (who owns the same Sha Na Na album as i do — what the fuck was that sparkly shit on the cover, Doc? Dyed mica flakes?) seemed to feel there was some doubt as to this recording's authenticity (i.e., he

thought there was a chance it was a recent recording and the whole "Lost Tapes From 1977!" aspect was a hoax), i decided that was excuse enough to legitimize its inclusion. You'll thank me later.

2. stiffs, inc. "Nix Naught Nothing"

How the band name relates to my penis: Glad you asked that. A couple months ago, i was, um, handling my genitals (in what context i no longer remember) when, amongst the familiar topography of veins, tissue, and callouses, i found this like...*lumpy thing,* located at approximately the midpoint of my weenie. A LUMPY THING! *AAAAKKK!* Lumpy things BAD!!! *LUMPY THINGS BAD!!!* I mean, it wasn't some ookie growth on the outside of my willie such as a wart or tumor or excessive-masturbation-related blister, it was, like, inside the whole contraption. My reproductive organ showed no visible signs of lumpage — yet, after further review, *there was undeniably some kinda lumpy thing in there,* like the size of a pea or something. Well, maybe smaller than a pea. But bigger than a Tart'n'Tiny. I guess maybe the size of a Skittle. Wait, are Skittles bigger than peas? I can't remember. Who eats peas? Maybe a smallish Skittle. Anyway, i find (to my horror, of course) that i now have The Mysterious Penile Skittle, which i am virtually certain i was not in possession of previously, and, naturally, i quickly begin to emit a series of theories about its nature. Theory One posits that the Mysterious Penile Skittle is a wood tick that has lost its way and has burrowed into my wanker. Theory Two is that it's leftover VD from the Glory Years. Theory Three is that i got dick cancer. Needless to say, i do what any self-respecting no-health-insurance American Male would do in a case like this: See if it goes away by itself. I mean, if the Mysterious Penile Skittle is a wood tick, he's gonna get bored pretty quickly in there and tunnel back out to head for a comparative hotspot like a moose's ass or something, right? Alas, tis not to be. The Mysterious Penile Skittle persists, and i eventually decide that a trip to a doctor is in order, lest my untreated willie fall off unexpected-like, necessitating a change in my record label's name from "Bulge Records" to "Loosely Draped Fabric Records" or some such thing (the myriad joys of explaining the Mysterious Penile Skittle to health industry workers is left as an exercise for the reader). Eventually, a rather glum-looking, latex-gloved general practitioner of internal medicine (female) gives my crank the once over (score!). To my delight, nothing gets stuck up my dick this time — a welcome change from the last time i had occasion to have a glum-looking, latex-gloved general practitioner of internal medicine (female) inspect my shaft (young men of America! I have important news! It is a COMPLETE AND UTTER falsehood that contracting certain social diseases requires you having a "tiny medical probe" [divorced from the bald argot of the sport, this translates roughly to "Q-Tip"] rather painfully inserted up your penis to effect a cure! Most venereal diseases of this nature can be completely and effectively cured via oral medication! Unfortunately, the introduction of the "tiny medical probe" to your pee-hole IS required to DIAGNOSE what kinda VD you got, so hang on to that operatin' table for dear life, Elmo! [oh, BTW: they do it twice. Hyuk hyuk!]). The latex-gloved general practitioner of internal medicine is as baffled as i am by the Mysterious Penile Skittle. She says it might be "calcification" (bah! i knew my fondness for dairy products would one day be my undoing!), but isn't sure due to the fact that "this particular part of the body" isn't her "area of expertise" (i stifle the urge to yell *"WHAT ARE YOU, A FUCKING LESBIAN???"* owing to the presence of a very large, very visible jar of "tiny medical probes" on the counter behind her). She sends me to the lab for a urine test (IMPORTANT DISCOVERY! Write your name on the cup BEFORE you whiz in it! OK!), which reveals no sign of dinkly infection. Stumped, the latex-gloved general practitioner of internal medicine refers me to a weenie specialist. My bill is $38. $18 for the urine test and twenty for her to touch my dick. Wow, that's a deal! I should go there every month! The nature and intent of the Mysterious Penile Skittle looms large in my forebrain all week, and Tuesday i head out to see the local Bernie Tupperman equivalent. A health service professional directs me to a room with all sorts of weird penis memorabilia adorning the walls, and tells me to undo my jeans and kind of hang out, so to speak, until the Dick Doctor arrives. I do so, and leisurely thumb through an abandoned copy of *Newsweek* to pass the time til his arrival. Towards the back, i find a semi-interesting article on the changing attitudes towards sex in Brazilian society. Accompanying this article is a color photograph of a number of beach-going Brazilians in thong bikinis, their firm brown bottoms barely covered by the scraps of cloth provided by the swimwear manufacturer. *Firm brown bottoms...firm brown bottoms...uh oh.* I feel a familiar rustling in my nether regions. In an almost Pavlovian response to the combined stimuli of looking at pitchers of half-nekkid wimmin with my pants undone, El Johnson begins to rapidly stiffen — urologist's office and Mysterious Penile Skittle be damned. *SHIT!* Luckily for all parties concerned, i quickly flipped through the magazine until i found a photo of Ross Perot, which brought the swelling down just in time to present the urologist with a properly flaccid specimen. We shake hands, which seems kinda icky. If nothing else, i am glad i'm not visiting a proctologist today. I describe, for the umpteenth time, my, um, situation. He inspects my unit. He's kind of a gomer. *"Yup, yup, I feel that."* He sits back in his chair. *"It's not cancer or anything."* I contemplate bringing up the wood tick scenario, but vote this down. Well what the hell IS it, Doctor Cock??? *"It's plaque."* "Plaque?" *"PLAQUE???"* I've got fucking PLAQUE in my dick??? Well what the fuck you gonna do now, recommend a good brand of tartar control condom for me or something??? *How exactly does one get PLAQUE in one's fucking WEINER, Tupperman??? Come on, Doc, speak your mind! I KNOW GOOD AND WELL how this "plaque" business got there! I WHACKED OFF TOO MUCH, and fucked up something in my schwantz, DIDN'T I???* The sawbones (sawboner?) is elusive. They "don't know" why the peeny-plaque occurs *(it's masturbation! Masturbation i say! Pull no punches, Doc!! I'm ready to pay for my mistakes!!!).* He asks me if i may have had an "accident" where my wee-wee was "bent" at that particular juncture *(what the FUCK do you mean, ACCIDENT??? Like what, a goddamn SLEDDING accident??? Like Mistress Helga whacking me in the rod with a metal architect's ruler or something??? Quit beating (so to speak) around the fucking bush (har!), Tupperman!!!),* puts me on 500 i.u. of vitamin E a day ("I'm On E" — bonus "Plastic Letters" reference!!! [which begs the question of why none of those bands on the "500 Miles To Glory" comp thought to cover "Detroit 442"...i mean, i know Blag and the Supersuckers are in their twilight years & can't be expected to be on the ball or anything, but you'd think it would've occurred to *somebody...*]), and tells me to come back if i have "erection or voiding problems" (voiding = tinkling). The whole process takes about five minutes. The bill is $108. Now, i don't know if you've figured this out from the tone of this column, but i AIN'T getting $108 worth of use out of my fucking schlong at this point in time. I am NOT investing any further funds in my penis, so, young ladies, i would just like to take this opportunity to inform you that if you've EVER thought about screwing me, YOU BETTER DO IT NOW 'cause the warranty on my weenie has expired and i'm pretty sure it's going to slide into complete disrepair by the turn of the century, if not sooner. I mean, it still works okay — still dispenses the three primary penile fluids (1. urine; 2. semen; 3. Hires Root Beer) when properly activated — but i *have* noticed that since the onset of the Plaque-Flavored Penile Skittle, my once-monstrous erection has become noticeably more...uh...Nerfy. It still looks fine; it still stands perpendicularly to the rest of my body — we could still get it on, Bundt-cakes — but it just ain't got that billy-club-verging-on-tire-iron consistency it used to have. I can still swat flies with it, but clubbing baby harp seals like the good ol' days is out of the question. I'm afraid it's probably only a matter of time before the Mysterious Penile Mento sticks me with a big pink unfrozen Mr. Freeze Pop dangling between my legs. GET WHILE THE GETTIN'S GOOD, you dig??? Don't say you weren't warned!!!

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the Kidz

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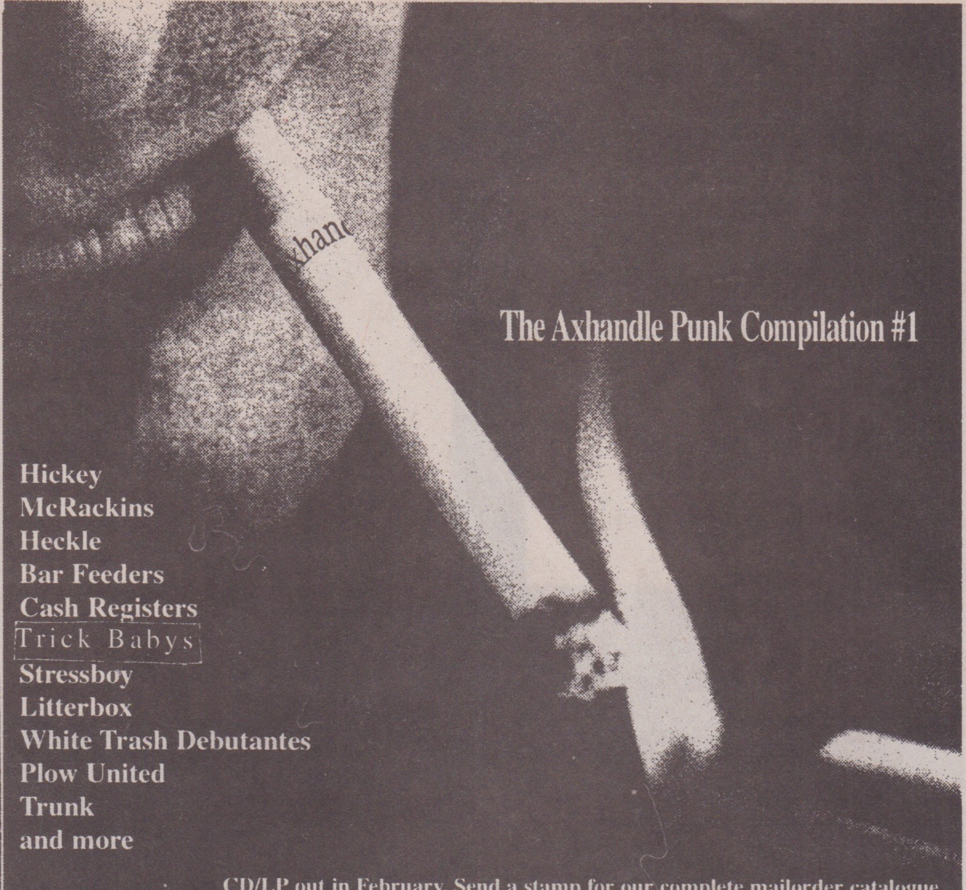

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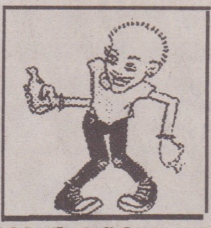

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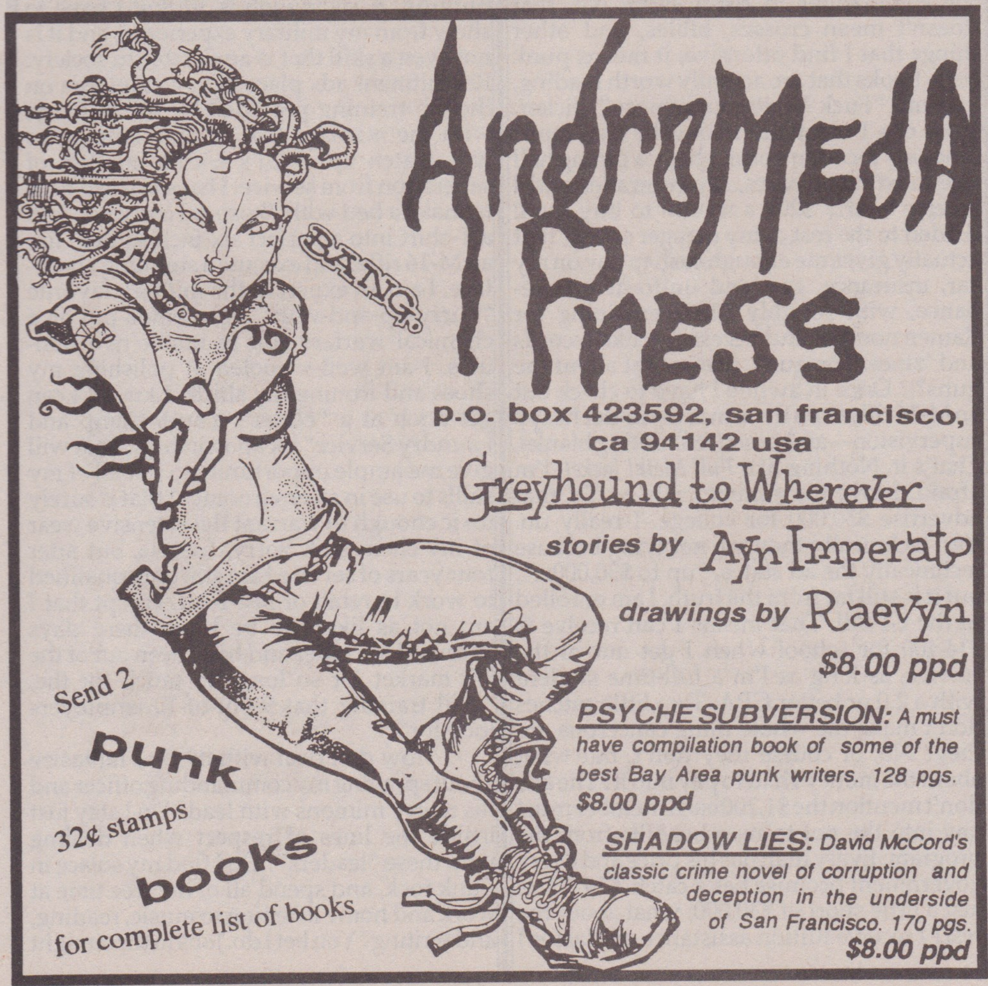
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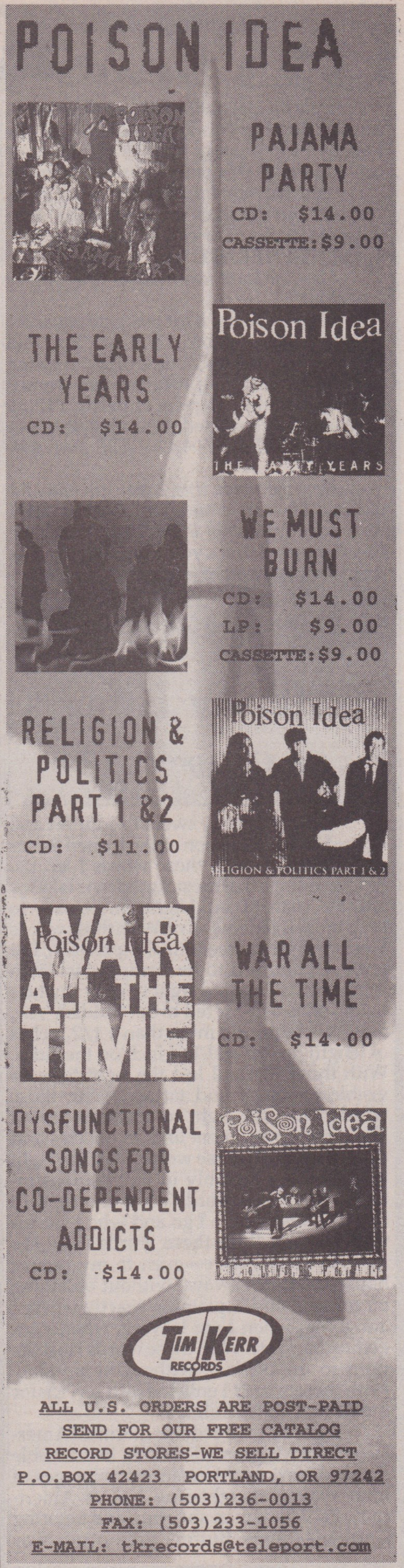
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How the album title relates to my penis: I dunno, do i have to keep milking out the Paucity of Poonanny (thanks BB) thing or can you figure this one out by yourselves?

How the record itself relates to my penis: Nobody but me likes it. I also heard these guys are stuck-up pricks. I can't relate. Har.

1. TEENGENERATE "Get Action"

How the band name relates to my penis: Not at all.

How the record itself relates to my penis: Nothing like a good cover of "Six And Change" to bring back some of that missing top end to a sagging heterosexual woody, although, in the interests of parity, i think they should've started their Queers cover with *"WEEEEEE HAAAAATE PAGANSSSSS!!!"*

How the album title, bearing in mind the fact that the band comes from a nation where every other inhabitant is an Asiatic female, relates to my penis: Fuck you. Stop rubbing it in.

The Quality of Military Life

by: TK Getzgo

"...Do solemnly swear to support and defend the constitution of the United States of America..." With those words I left behind freedoms that most Americans take for granted, so that I could fight, if necessary, to keep those freedoms alive. With those words I lost my right to freedom of expression; I'm not even allowed to be writing this! With those words I lost my right to wear my hair in any style considered to be "faddish", i.e. any style requiring more than 1 1/2 inches of length on top and 1/4 inch on the sides. With those words I lost the right to wear visible piercings and tattoos. With those words I lost the right to speak my mind about the government and its policies and programs. With those words I lost the right to assemble peaceably in <u>any</u> demonstration. With those words I lost the right to freely choose where I go and who I see for medical care. With those words I lost the right to go *anywhere*—even to my mom's house 100 miles away—without obtaining permission and explaining exactly where I am going, when I am leaving, when I am getting back, etc. With those words I lost the right to do *anything* without permission. With those words I enlisted into service for the United States military.

Fighting for freedoms that most Americans take for granted sounds like a noble cause, does it not? I conjures up images of John Wayne slaughtering Native Americans, Paul Newman shooting and berating Germans, Bugs Bunny promoting war bonds. It recalls images of dogfights, parades, medals, heroes, Old Glory flapping in the breeze, in its rightful place high atop the tallest pole. Fighting for freedoms that most Americans take for granted also sounds like an oxymoron, to me. In choosing the military for a temporary career, I unwittingly surrendered the right to have my own thoughts and make my own decisions. This is not a banner-waving patriotic essay for the VFW. This is intended to be a sardonic, yet sober, look at the military from the inside. This is one punk's view of military reality, how to deal with it, and how to take it for all it is worth and get away with it.

Free housing, food, and guns! $30,000 for college!! Pride!!! Integrity!!!! Respect!!!! Job training in a skill that will help in obtaining employment in the civilian workplace!!!!! Empty promises, every one of them. After three years of service, I am still so far below the poverty level that it wouldn't even be considered humorous in a foreign film, and I have received four promotions and six raises. I have a barracks room to live in, but get paid an average of $300 a month less than a married peer who lives downtown. The barracks is OK, though, if the idea of monthly random inspections, no privacy, noisy neighbors, and strict rules on decorating sounds appealing. Forget about having anything that could be found offensive to the commander in plain sight. No, that doesn't mean crosses, bibles, and other things that I find offensive; it means punk rock, books that are actually worth reading, and my "Fuck White Supremecy" sticker. How can I complain about the free food? Since my location doesn't have a dining hall like most other bases, my comrades and I receive nearly $200 a month to buy food! Added to the rest of my meager salary, that actually gives me enough cash to pay on my car, insurance, gas, and uniform maintenance, with roughly $100 remaining for Ramen noodles and necessities like records and 'zines. The guns, man, what about the guns?!? Once in awhile I have to check out an M-16 rifle from the armory—under heavy supervision—and practice shooting blanks. That's it. Nothing like *Full Metal Jacket*, I'm afraid. I love the commercials on TV that advertise $30,000 for college. I really do. Yes, technically they are not lying because technically the ad states, "up to $30,000...", but it is still far from the truth. I am enrolled in the GI Bill. That means I can receive @ $14,400 for school when I get out of the service, as long as I'm a full-time student with a 2.0 or better GPA. Two little catches don't make the whole thing cancerous, do they? No, of course they don't, but what about the money I had to pay into it? The ads don't mention the $1,200 each member must pay into the pot to reap benefits from the program. Every man has his price and every government promise has a catch. $14,400 is just a little short of $30,000; what about the rest? I receive tuition assistance on classes I take while I am in, with the government tossing in anywhere from 0-75% of the cost of each class, depending upon individual circumstances. This money helps me pay for my classes, but never adds up to $30,000 for anyone. False advertising? They get away with it, and it works. I know, I'm a cynical bastard. No one can deny that as a member of this country's fighting forces I receive unparalleled amounts of respect from the community. How could I argue with the pride I feel at all times, knowing that I'm helping support democracy around the globe. My integrity is so sound that I'd turn my own mother over to the state if I thought her tax refund was even one cent too high. Oops! I'm sorry! I must have blacked out for a minute there, I can't forget that even the conservative civilians in this, and every, military community find the average GI to be the social equivalent of pond scum. If I wore my uniform downtown at night I would have it torn off my back and shoved up my ass. Can I honestly blame society for this? Hell, no! It gives me hope for the future. The military is a monkey on the back of civilization and deserves the respect it has earned: none. "Killing people and breaking things," according to my Basic Training instructor, "is our only real job." Should I feel pride? How about respect? No, all I can feel, after three years of desensitizing, is **nothing**. A steady job is all that I have to show from my military experience, and it is not even a skill that is applicable in society. Recruitment ads place heavy emphasis on the job training provided by the military, with the message that civilian employers will snatch up ex-GI's within minutes of seperation from service. I have learned how to make a bed with "hospital corners", fold a T-shirt into a perfect six-inch square, fire an M-16 rifle, and execute a stunning about-face. I am an expert at the military favorite "hurry-up-and-wait". I can kinda put on a chemical warfare suit in under two minutes. I am well-schooled at polishing my shoes and ironing my shirts. I know! I can get a job at a "Hitler's Youth Camp and Laundry Service" location in Iran! That will give me ample opportunity to put all of my skills to use in an environment that is surely toxic enough to warrant the extensive wear of my chem suit. Sorry, friends, but after four years of service I am still only qualified to work in retail or fast-food, except that I am not as likely to be hired these days because I am older and have been out of the job market for so long. So much for the, "skill training that 9-out-of-10 employers look for"!

How do I deal with it? Do I fantasize about spraying my commanding officer and his merry minions with lead? Do I stay just inside the lines of respect when dealing with these "leaders"? Do I find my solace in punk rock, and spend all of my free time at work and home listening to music, reading, and writing? You bet I do. Jobs in the straight

world are mostly a joke compared to the horrors of military labor. I can't call in sick or even be a few minutes late, so I overcompensate by showing up early (sometimes as much as an hour in advance) and harrassing my section chief and his lackeys. When I feel a little sick, I put on a full dramatic display and usually get sent home. Days like that are easy to handle, but the rat race is not always so accomodating, and most working days are lifeless blurs. One way I cope is by taking advantage of my schedule. My coworkers and I work rotating shifts, due to a non-stop, 24-hour-a-day, seven-days-a-week schedule. After a torturous cycle of dayshifts, I relish the following week of midshifts and rapidly approaching evening-shifts, as these present ample time to bring CDs, books, and 'zines to work. Not only can I "rock out" (punk!) and read subversive literature, this unsupervise time is excellent for writing letters and working on 'zines. If I feel brave I watch a little TV. Although we have a television, ostensibly to monitor local news in the event of nasty weather, we aren't allowed to watch it. I never miss football when I work weekends, so it remains obvious that I follow the rule closely. Although they deny it, it is obvious to me that my "leaders" do not want me to have any sort of non-military life. I refuse to give them the satisfaction. I can't think of any other significant ways in which I deal with this injustice, except for the almost orgasmic feeling of Fucking Shit Up.

Fucking Shit Up, a.k.a. taking-the-government-for-all-I-can-and-getting-away-with-it, is the most profound manner I utilize to deal with my aggravations and aggressions caused by the bullshit rules of my current profession. I must admit up front that I am not a skilled space-age job terrorist. I haven't killed anyone, embezzelled any money, or let loose a destructive computer virus. Actually, the methods I use to Fuck Shit Up are incredibly tame and are undoubtedly used daily by disgruntled workers in all professions. I don't care. A little goes a long way when dealing with Uncle Sam and his boys. So, what exactly am I talking about? Do I take office supplies home by the truckload? Everyone does that. Yes, everyone does, but when the government buys office supplies it pays at least three times as much as any fast-food joint or quick-stop store. The cost of such things is so deeply ingrained into the military budget that such losses will never affect taxes, so it doesn't matter. Do I utilize government computers, printers, and copiers for personal use? Of course I do, I'm an American worker and all American workers do that. I mentioned the budget a few sentences back; I would like to expound upon that topic momentarily. Each base, and subsequently each unit assigned to each base, is allotted a certain amount of money each fiscal year. During the course of that year the unit commanders spend their money on all the things they need: supplies, people, flights around the world, weapons, etc. Riddle me this: if a unit is forced to spend two or three times the amount of money that would normally be used on supplies, what happens to other "essentials" like deploying troops to places they don't belong, flying officers all around the globe on personal business, and the like? These "essentials" are cancelled or restructured, thereby sabotaging their original plans. I wonder how nearly one third of my unit's budget this year was spent on Stik-em Pads, copier toner, and 8 1/2 by 11 white paper? Too bad that the commander had to cancel a trip to Florida, in which he would have undoubtedly been engaging in illicit acts at the expense of the taxpayer. Hey, I'm a taxpayer! I guess it was a pretty good thing to do. What other tricks have I used to extract my revenge? I snoop until I find out when a big exercise is going down, and make sure that I take a leave of absence on those days. I satisfy my urge to act whenever I feel a little sick, turning a meaningless cough into something akin to the black plague; I always get sent home. I spend hours on the phone at work, ensuring that I don't have to pay for one of my own. I do all sorts of little things like this, big enough to have some impact and make me feel better, but small enough to ensure that I get away with it. Hey, it helps me keep my sanity.

I fight for the rights of all Americans every day of my life. As a member of the United States military I could be sent to a strange place to shoot people for those rights (not that I would) but I choose to bring the fight to me. I fight for justice every time I show up late, go home early, take home a ream of paper, make copies on the copier until it breaks, and spend six hours of an eight hour shift talking long distance on the phone. I am fighting for my rights, which I was told I couldn't have any more, and for the rights of all the hapless kids who will procede me in this cesspool of inequity known as the United States military. Now, that's a noble cause, isn't it?

NetPunk

with **Mark Hanford**

"WHAT IS THIS SHIT?"

...you mumble over your Black Label, as your ink stained fingers caress the new copy of MRR. "Computers and the internet aren't punk!" Oh yeah? Tell that to the labels and distributors who sell their records and have e-mail addresses on the net. Tell it to the bands who have booked small tours based on contacting people they have met on the net. Or the zines who post a good portion of their material they publish on their own internet web sites, or don't even exist on paper at all, but instead publish as an electronic zine available only to net users. Face it — if you haven't experienced the internet and what it offers, you are missing out on a large subculture within the punk scene — a community of computer savvy netpunks who are creating a punk community in cyberspace, and who are making friends and contacts with punks all over the world.

Welcome to NetPunk, a column that will attempt to let you know some of what is happening out there in cyberspace. Each month, I will bring you reviews and addresses for some of the coolest and most informative places to find punk information in the world that is the internet. I'll also bring you some of the latest news on laws and net happening that might affect the information you can get on the internet. And of course, I'll always try to bring you at least one stupid rumor heard on the net each month — and believe me, there are plenty of them.

What I won't be doing is telling you how to get onto the net, or how to use certain net features such as newsgroups, the Web, or IRC. These are things that are too hard to explain in the space of a column. You'd be better off finding a friend or relative to show you, or checking out a book from the library, if you need any of this sort of information. However, if you have e-mail, I'd be glad to answer some of these types of questions personally. Just write me at the e-mail address at the end of this column.

In addition, I'm not gonna get into the argument over whether it is punk or not to use America Online, Prodigy, Compuserve, or any of the other big, commercial online services. However, if you plan to use the internet for something more than e-mail or if you are planning on getting a large volume of mail, you are probably better off going with an Internet Service Provider, because they will be less expensive and you will have a more direct connection to the internet.

THE GOOD STUFF

There are a ton of cool punk sites on the World Wide Web, but only a handful of punk resources in the newsgroups or as mailing lists. In this first column, I'm going to tell you about the main newsgroups to check out, as well as letting you know how to subscribe to the punk-list. Then, I'll give you a couple of cool as shit web sites to browse.

In the newsgroups, the two you'll want to check out right away are alt.punk and alt.music.hardcore. There are a lot of duplicate messages in these newsgroups, so you'll see a lot of the same stuff on both. Not only will you find discussions about some of your favorite punk bands in these newsgroups, you'll also find tour dates, people

with records to trade, and general bullshit. This is also a great place to read all kinds of lies and rumors about your favorite bands. Which leads me to the STUPID RUMOR OF THE MONTH, as seen in alt.punk and alt.music.hardcore — and the rumor is — "Ian has decided to break up Fugazi and reform Minor Threat." Geez, and it's not even April 1st yet. Anyway, check these places out, but remember, don't believe anything you read.

As far as mailing lists go, the punk-list is a great place to meet people from around the country (and a few from around the world) who are punk. Don't expect a lot of discussion about punk music, however. The punk list is more a group of people who are into punk that get together to talk about life. Occasionally music gets mentioned, but not very often. In addition, the list will fill your mailbox with over 100 messages a day, so don't subscribe unless you have lots of free time. If you are in North America, subscribe by sending e-mail to majordomo@cc.gatech.edu, with SUBSCRIBE in the body of the message, and no subject line. If you aren't in North America, subscribe by sending e-mail to punk-list-request@cs.tut.fi with SUBSCRIBE in the subject line. And good luck keeping up with all the messages.

The featured web sites this issue are the 10 THINGS fanzine home page, and INTRRR NRRRD. Both are very extensive, and have tons of cool stuff to look at and read, as well as a lot of links to other sites dealing with punk on the internet.

10 THINGS is an off-shoot of 10 THINGS JESUS WANTS YOU TO KNOW fanzine out of Seattle. Editor Dan Halligan has set up a wonderful web site full of text from the pages of his zine, and some goodies that aren't from the zine. You'll find band interviews, record and zine reviews, a selection of columns, news about Northwest punk, and show listings for Oregon and Washington. You'll also find a gallery full of band photos and artistic and fetish photos for your viewing enjoyment. Dan has also put together a large collection of links to other peoples punk pages. This is a great place to start browsing the web and finding other cool punk stuff. The URL for 10 THINGS is http://weber.u.washington.edu/~ten .

Another great punk site you need to visit is INTRRR NRRRD. Brian Cors is responsible for this sucker, coming to you from Michigan. It is a huge site with more junk than you can look at in one sitting. Bri has photos of bands and old concert flyers, sound samples of some of his favorite bands, other users rants, show listings for various US cities, links to lots of other punk sites, internet software to download, vegan and vegetarian recipes, and a live chat where you can interact with the other users of INTRRR NRRRD. Bri is also working on putting together a net version of Book Your Own Fucking Life which a user will be able to add to anytime they want. INTRRR NRRRD is a must see. To find it, point your browser to http://nervecore.com/e-zine/

Well, that's enough for this time. Next month I'll have a ton more web sites to review for you, and some other interesting mailing lists and newsgroups you'll want to check out. Until then, you can visit my web pages at http://www.primenet.com/~hanford, or you can e-mail me at hanford@primenet.com. Feel free to send your suggestions for net sites I should feature, or ideas for topics you'd like to see me discuss in this column.

Okay, so it's been a while. Let's skip all the chit chat and jump right into it.

ZENI GEVA are finally back with a new studio album on Alternative Tentacles and it's well worth the wait. The A side of "Freedom Bondage" is traditional GEVA - heavy as fuck pounding with deep shouts about fucking and killing. The B side has more atmosphere and mood but it definitely will not disappoint. As usual they're pure power. They've also got two new split EP's out right about now. One of them is the first installment Of the Erase Your Head singles club (Sugar and Spice, BP 69, 69290 Craponne, France). It features an album track from ZG and a semi-industrial band called XRATEDX. The latter band is comparable to MINISTRY when they sound good. Lots of screams and aggression but I probably wouldn't seek them out. The Japanese noisemongers' second split is with MEATHEAD who sound rather like STEEL POLE BATH TUB but not as good. ZG turn out a great moody piece that to my knowledge is otherwise unreleased. (Sub/Mission/Audioglobe, Via Turati 22/28, 50136 Firenze, Italy)

FLOOR are back again with a new EP called "Heather." Not only does it look great but, boy, does it rock. "When The Pigs Broke Free" is undoubtedly the best mother fucking song in the whole world! I've said it before and I'll say it again - no one does dirge the way these guys can and they just keep getting better. I'm still waiting for a full length, dudes. (Noise Vacuum, PF 15, 10042 Berlin, Germany)

And speaking of heavy bands, EARTHMOVER will rattle your world with their debut three song EP. Monstrously heavy riffing and drumming with angry shouted vocals. It's a total chunkfest filled with hatred and power. Absolute head-banging mayhem. ($3. 50 ppd; Autonomy, c/o Matt Kantor, PO Box 8036, Ann Arbor, MI 48107)

CABLE's "Part 3/Feed Me Glass" EP is some heavy duty hardcore packed with tons of screams and anguish. They've sorta got a NEUROSIS feel without really sounding like said band. Check it out if you're looking for something harsh and challenging. ($3.50 ppd; Atomic Action, 2030 West Main Rd, Middletown, RI 02842)

Whatever their name means JASTA 14 can put out a pretty cool EP. Essentially straight edge sounding hardcore with plenty of cool tempo changes and moody slower bits followed up by explosive power and sometimes shrill screaming. It might not show by my description, but it's a unique and innovative sound and worth a listen or two. ($3.50 ppd; Centrifuge, 3215 Ira Hill Rd, Cato, NY 13033-9742)

For what it's worth this is my last issue. I've been burned out for a while now and I think it shows. Also I just don't have time for this anymore so I'm handing over the reigns. Many thanks to all the kind folks who've written to me and sent me stuff. See ya.

Kicked Out of the Webelos!

Yo! Punk Rocker! The HUMPERS have a new 10" out there for you! It's a split 10" with the TEMPORAL SLUTS. The HUMPERS start out with a Richard Hell cover, "The Kid With the Replaceable Head", then lead into a Sean Wheeler song, "Communist Pussy", and for the finale do an original, "Irradescent Itch". All three songs have that signature HUMPERS sound, that is energetic barroom punk rock. Scott Drake has a distinctive singing style that is gaining recognition all about the globe now. The other side of this ep is populated by the TEMPORAL SLUTS. These rowdys go out and rumple through three up tempo numbers. This is your honest Detroit three chord punk rock that you've come to know and love. For their closing number, the SLUTS cover "Sonic Reducer", by the DEAD BOYS, and they do a decent job of it. This fucked up drunken treat is all brought to you by Hate Records, c/o Pierluigi Bella, Trav. Pietravalle 11, 80131 Napoli, Italy.

Hate Records also has a 10" by the SPENT IDOLS out now. This slab contains a minute and a half of one of the best songs Mike Spent has put out since the SPENT IDOLS "333 x Up and Down" on Incognito Records. "Creeps" is a killer song!

COLUMNS

Check it out!

All QUEERS fans, listen up! A good poppunk Ramones-type band called JOHNNY BRAVO has been working out of Hingham, Mass. the last couple of years. These irreverent fucks sing nice harmonies while the subject matter of "She's Been Around" is about poodling some tramp girl. Good cover art by King Velveeda. The JOHNNY BRAVO records can be ordered from: Lo Mag Records, 114 South St., Hingham, MA 02043.

For yer street punk anthem of the month, ya gotta have LIME CELL doin' "Part of the Herd", off their split EP with SAVAGE 3-D on Ruff-Nite Records. The LIME CELL side starts off at a blistering pace with "Gingerbread Man", and the oi just flows like blood. Then LIME CELL slows down just one notch to sing about the dangers of following, so-called "Leaders" to your death. The desperation of living in this day and age is all in this anxious song. Go get an ice-cold 12-pack of Schaefer to anesthetize yerself. The flip of this record is some pals of LIME CELL, SAVAGE 3-D which has female vocals and sounds somewhat like a more melodramatic LUNACHICKS. This band will be worth giving a future listen.

Once again QUINCY PUNX show how sophisticated they can be. The sleeve of the new QUINCY PUNX/BLANKS 77 split EP, shows the punx dumpster diving for aborted fetuses as a nutritious snack. Inside the QUINCY PUNX rock like motherfuckers! The title song is hardcore performed with a sense of humor at breakneck speeds. The lyrics have gems like, "I'm in the mood for something quick, beerbattered fetus fried on a stick..." What a class act! The QUINCY PUNX take a SCREECHING WEASEL song, "Ashtray", and rock it like Ben never was able to! Turn this smokin' vinyl over and ya get BLANKS 77, one of the best bands playing out there right now, doing "Let's Riot" and "Jehovah's Witness". This is "total fucking pogo punk". Did I mention that these guys made BATTALION OF SAINTS and ANTI-NOWHERE LEAGUE look like pathetic dog shit on their recent tour? Those old farts were showing extremely poor judgment lettin' a red hot punk band like BLANKS 77 open for 'em! Long live the BLANKS!

Remember those bad fellers from Fatal Erection Records way up north? They got a juicy 10" treat for you this month. It's called "Stinky Fingers" and it features the great TURBONEGRO from Oslo, Norway. It's all good clean fun featuring throbbing members and puckering buttholes, and it's approved by NAMBLA! Flip this bitch over and ya get FLYING CRAP soundin' like the DWARVES buggering IGGY POP. It's got smokin' guitar playing and a bad boy rendition of "Search and Destroy". This reminds of when the STOOGES changed punk rock forever. Too bad they had to dry out.

Yeah! We had one hell-uv-a-time! The infamous TEENGENERATE came to town with the LOWDOWNS and the REDUCERS in support. TEENGENERATE fucked yer shit up just as they always do. Great! The LOWDOWNS just keep getting stronger each show. No other band in these parts can do a NY DOLLS rave up set like these guys. The REDUCERS are a street punk/oi band to keep your eye on. After just a few shows they are getting tighter and playing with more confidence. This is strong oi for locals who have a taste for COCKSPARRER and the likes. Watch this space for news of recording by the REDUCERS in the future. See 'em live soon!

In the "Stab from the Past" dept., we'll lead off with a German oi/punk band from circa 1982. DAILY TERROR have two singles worth investigating. The first is called "Intoleranz" on the No Fun label. Good fast oi with singalong choruses. The second single is almost as powerful; "Klartext" b/w "No Fun is No Fun", on Aggressive Rock Production. See what you think. If you happen upon a flexi from Chainsaw Zine #14 with BGK and MORNINGTON CRESCENT on it, snag that puppy! These two Dutch bands kick your ever lovin' ass into next week! BGK stands for BALTHASAR GERARDS KOMMANDOS. Balthasar Gerards was the man who killed the first Dutch king. The BGK track included is the classic "White Male Dumbinance" from their EP of the same name. MORNINGTON CRESCENT has some of the most overwhelming vocals ever committed to vinyl. The track "Possession" was released on their EP "Greeting From Amsterdam" in 1983. Brutal! Also on this flexi is BUTCHER doin' "Psychotent". Our third and final moldy oldy is the "Punk Rock" LP by F.U.2. This band was originally a sixties R+B group from England called DOWNLINERS SECT. These lads were the inspiration for BILLY CHILDISH and THEE HEADCOATS. By 1978 they had become a ferocious punk rock unit along the lines of the PACK. Listen to songs like "Come On Strong", "Rock Club (Down the Roxy)" or the theme song "F.U.2." and you can follow the evolution from the beat era minus black music covers to fuckin' serious pub punk. It would appear that there are Italian, French and Australian versions of this coveted LP.

The friggin' COSMIC PSYCHOS came to SF and some minds were blown. These characters laid down some of the heaviest guitar sludge that you've ever witnessed. Many patrons left with ears bleeding profusely. The song start out kinda slow and then roll over you with that Australian steamroller subtlety. When the PSYCHOS lurch into "See Ya Round (Custom Credit)", prepare to have your little suburban world reduced to rubble. These blokes continue to amaze seven years after they first "Led You Astray". Cheers to the COSMIC PSYCHOS!

The QUEERS came to Gilman and brought a treat for the kids! Wimpy came along and sang some of the classics from the 1982 QUEERS repertoire. "I'm Useless" has stood the test of time. I personally still have a soft spot for: "I Don't Wanna Work". Thanks to Hugh, B-Face, Joe and company for all that punk-rock-shit.

Till next time...See you in Hell.

SPECIAL SURF HOUSECLEANING AND SELF-PROMOTION YEAR-END BONUS COLUMN

There's a ton of releases that seep my way that don't make the cut for the regular review section (thus ensuring that any surf record actually chosen for the honor of inclusion in that fingerwalk of fame are well above average, even if the reviewer is often at a loss for anything novel to say about it; after all, what do most people want to know beyond that? If they don't hate surf music, they're probably picking up all the specimens that get the coveted MRR good housefinking seal of approval, right?). And whew, many of them (the releases, that is, both surf and non-surf) really do lack any compelling reason to exist (truth to tell).

Others may well be worthy but not quite over the top enough; such is the case with the Silencers' "Matt Helm" 45 (a surf instrumental, just to maintain thematic consistency for the time being), which is not bad at all but not quite oomphy enough to get reviewed like the big records (but don't forget, such was also the case with the Boulevard Park Trio's EP which keeps getting better with repeated listenings); gee whiz, mom, all the other records are getting reviewed, why not me? Maybe if you put a little more back into it, son. The flip side doesn't really go anywhere (and at 4:18, it really ought to go somewhere) which is probably what sunk this one, but I know that there are plenty of surf tapirs to which the A side will appeal. They should get their pens ready and write to Martini Lunch Records, PO Box 4481, Dearborn, MI 48126.

Satan's Pilgrims (I always have to catch myself lest I say or write "Satan's Pickles," as accustomed as I have been for years to let the term "Satan Pickle" roll off my tongue as easily as "Double Scary," especially while kicking around at those grindcore marathons), on the other hand, have just a little too much filler in their latest LP ("Soul Pilgrim," on Estrus). I mean, the organ stuff is not much more than pleasant (as are many of the other numbers) and that wah-wah freakout number-yeesh! ("Here's my hus-

band's ancient Chinese proverb; 'He whose last name is not Asheton should eschew the wah-wah, bwah.'") I also think there's more of a percentage in doing surf arrangements of the likes of "Music to Watch Girls By" (highlight of their first album) than in covering "Steel Pier" (this *is* 1995 after all [probably 1996 by the time you read this {although who knows what year it might be if you're not a contemporary reader; you may not even be a human!} and there *are* 557 surf bands (largely or entirely composed of humans, depending on how quickly the chimpization of the Phantom Surfers proceeds), all too many covering surf chestnuts that used to be obscure before the 3,052 surf re-issues (the best of which, just to recap, are any Trashmen re-issues, the "Diggin' Out" and "Surf Creature" comps (esp. volumes 2 and 3 of the latter), the fifteen or sixteen track Original Surfaris comp and the Japanese "Best of the Chantays" LP/CD; even if you hate surf music, you are required to own these so get to it).

Having covered the length, width and depth of surf music (except that I'm finally going to remember to alert all and sundry that I'm willing to pay top dollar/trade for any records by Los Supersonics of Venezuela or Los Shains from Peru; write me c/o of this mag, thank you), I'd like to move on to more important matters and remind everyone of the wide availabilty of the MONKS' "Black Monk Time" on CD. If you don't have the LP (and the LP reissue of this gem is even longer gone than the reissue of the PACK's LP), this is the one CD to buy even if you don't have a CD player (or if, like me, you've got one lying around somewhere but it's not hooked up); take it to a friend's house and tape it! Take it to slumber parties! Play it at work! It's one of the all-time berserk records (even on CD, it's still a record! Really! That's how Yahweh-esque it is), beyond punk! Beyond garage! Beyond beat! I'm not going to shut up until everyone has heard this (and Jerry McCain's "Trying to Please," the greatest of his early crazed sides; you do remember to beware of his later journeyman blues efforts, I trust).

While I'm turning blue, you would also be well-advised to pick up the latest issue of Ugly Things with my (ahem) stupendous coverage (if I do say so myself) of the all-time greats of punk rock 'n' roll, CRIME.

Sarah Zimmerman

Brevity being (once again!) the soul of wit (I made that up myself), I remain, etc.

In each of our lives we've experienced at least one critical point of no return. It's like an invisible line that separates who we were from who we are now. In that one bright moment, we saw our lives and ourselves clearly. With that true vision, we made a decision that has carried us to where we now stand. And from this point we can see the path not taken. If we have done right by ourselves, we can also see why our new vantage point is so crucial to who we are and who we want to be.

There came a point in my life that I call the shedding of my old skin. I can still remember the morning I awoke with my epiphany. It was six years ago, and I was 18 years old. I had been drinking regularly since I was 12 years old and on this particular morning I was still drunk when I opened my eyes. I was depressed, cold from the inside out, hungry, and slothish. As I lay there, unable to motivate myself out of bed, I realized that I hated the person I had let myself become. At that moment I knew it was all my fault.

In that brief moment, I realized that I had no right to hurt and destroy myself as I was doing. I had more opportunity than most people would ever know, I had more intelligence than I was using, and yet I was killing my spirit. No one would help me, no one could help me. In the end all we have is ourselves and yet, at that moment, I would have loved to be with anyone else but me. I knew I had to suck it up and deal with the fucking mess I had made of my life.

I have since learned from other people that this story isn't supposed to play out this way. One of my best friends found herself at a similar point, and has gotten better with AA. The people at AA/NA tell her that it's a miracle that I'm still sober, all along doubting the veracity of the story. Instead of trying to understand why I changed my life, they say that she shouldn't try it herself. The difference is that I'm not straight for a room full of other straight people. I don't need "positive" peer pressure because I know who I am sober and drunk. When I am drunk, I am weak- I am not as aware of what's going on around me, I am obnoxious (or more obnoxious, as some might say), and I am extremely manipulative.

Being sober means being strong and therefore, it is a feminist act. Why would I willingly inebriate myself when I really don't trust people in the first place? I used to test the people around me by having them be my caretaker when I was all fucked up. I made myself an object, and put my safety in others hands. If I can't be responsible for myself, then I cannot call myself independent, I cannot refer to myself as an anarchist, let alone an adult woman.

There comes a point in all of our lives when we want to give up. But there also comes a point where your desire to survive pulls you up. Some people are happy to survive in the simplest ways possible, only taking care of their basic needs-food, clothing, shelter, and water. Others of us feel impelled to live true to not only who we think we are, but also in tune with who we are striving to become. This entails a strength of character, and a perseverance to what is right for us, and a determination to not falter from that goal. But, this is a more detailed and difficult path to follow because it at times requires sacrifice and self-knowledge.

There comes a point in our lives when we need to be held accountable for our actions, and tied to their results. We create ourselves and the lives we lead. If we are unhappy, it is our responsibility to ourselves to change. I've witnessed what horrible conditions men have inflicted upon other men, but the spirit and the soul's ability to retaliate in the face of adversity has kept me strong. We tend to forget our resilient natures, and sometimes we play the martyr by holding on to pain that we should have let go of long ago.

I am not perfect, nor am I above the weaknesses mentioned here. What I do know is that I have lived through that point of no return, and nothing, or no one will ever get me back in that space again. That knowledge of surviving a horribly painful time gives me power. My past has given me the inspiration for my future and it's a pretty important tool.

Jason Beck

Christmas is over (thankfully!) and it's now a whole new year. Every year about this time, I wonder what the coming 12 months will bring, and look back over the last 12 months. Everything always seems a lot worse now than it was 12 months ago, and I think "Man, how could it get any worse?". This time next year, what will things be like? These kind of thoughts inevitably get too grim for even me, and I have to escape into some kind of fantasy, like a good book. But when I really think about it, most of the problems in the world boil down to one thing: disrespect. If everybody had a little more respect for everyone else, as well as the planet and critters, things would be a whole lot better. Punk rock being the haven of the disrespectful, this may not be the right magazine to say these things in. "Fuck your respect" has been one of our favorite personal slogans for so long, it's turned into something we can't control. Most people I know have no respect for anyone (including thereselves), and that includes me. Therefore my New Years resolution (yes, I know

New Years Resolutions are pretty ridiculous, but you gotta start somewhere) is to have more respect for everything. There, now that I've made my public New Years Resolution, lets get on with the reviews!

First this month is a band called MANFAT. You might remember they had a split tape that I liked and reviewed a few months ago. I have since found out that they have ex members of EMBITTERED in the band. EMBITTERED are one of the best crust bands ever (along with the UNCURBED and a few more), so you know MANFAT's gotta be good. And they are. They do a crusty version of BIG BLACK- not much like EMBITTERED at all, but pretty good none the less. Chunky guitar, lots of feedback, screaming vocals- fans of RORSCHACH would like this. 6 songs, good production, P.O. Box HP72/ Leeds LS6 1XT/ UK. Next up is a band called VOID, with many pictures of themselves on their demo. The pictures reveal that they are too young to know that there was already a hardcore band named VOID who have records out. Anyway, they play some good music- 3 chord hardcore with crusty vocals that's pretty catchy. Yeah, it's generic, but I love it. 13 songs, good production. 425 E. Orange Ave./ Eustis, FL 32726.

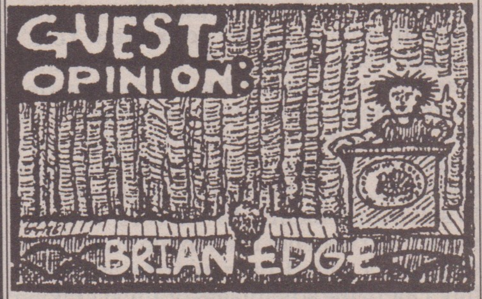
SIC & MAD play mid-tempo punk/ hardcore with a pretty good dose of charisma and humor. Not much more to say except check it out! 11 songs, good production, P.O. Box 73/ Mt. Tremper, N.Y. 12457. EIGHTEEN play poppy catchy hardcore, but they have their own sound- no BAD RELIGION clones here. Incidently, they're a lot better than most. 7 songs, okay production. P.O. Box 1489/ Beecher, IL 60401.

CRINGE play some decent mid-paced punk that kind of reminds me of some of the old DAMNED stuff- chunky, punky, and rocky with hard hitting drums, out of tune leads, slightly annoying vocals, 12 songs (gratuitous MISFITS and BAD RELIGION covers included), decent production. P.O. Box 1204/ Belfair, WA 98528. ACK is back with another demo of BAD RELIGION-esque fast poppy punk songs. They seem a little more melodic on this recording, but I bet that endears them to their fans more. 6 songs, good production. R. Barao De Lucena, 115/703/ Rio De Janeiro, RJ/ 22260-020/ Brasil. SELF RELIANCE play good one-two-one-two hardcore that should have been released on a 7" EP in the mid 80's. If you miss that stuff, these guys are for you! 4 songs, good production. P.O. Box 7533/ Dandenong Vic 3175/ Australia.

DRUNK'N' ANGER play some drunken hardcore that reminds me a whole lot of someone else, but I can't think of who. Fast with gruff vocals, this is good stuff, with 10 songs, good production. 31 Linder Ave./ Brantford, Ont./ Canada N3S 7E4. INDYPENDANT play chunky New York style crunchmoshcore stuff, a bit like old BREAKDOWN. You know the style, and if you like it, you'll want to get this- they do it well. 1101 Blackheat Rd./ Midlothian, VA 23110. REPEAT OFFENDER play tuneful hardcore with both a male and female vocalist (girl sings 3 songs, guy sings 1). I like it- good punky stuff. Too bad there's only 4 songs. Good production. CP Bellwoods/ Box 16023/ 859 Dundas W./ Toronto, Ont., Canada M6J 1WO. THE SPEED QUEENS play rockin' punk 'n roll with female vocals and groovy toons- if you like a lot of these bands like ELASTICA and VERUCA SALT, these girls do a harder version of that. 6 songs, good production. P.O. Box 4242/ Austin, TX 78765.

I was very happy to get a new tape from BAD ACID TRIP- their last tape was great. This one's even better, with the exception of the production, which is pretty bad. Ultra distorted guitars and bass, frantic, screaming vocalist, good lyrics, blasting drums. If the production was as good as the music, I'd be in awe. 14 songs, bad production. 5519 Willowcrest Ave./ N. Hollywood, CA 91601. THE BONADUCES play pop punk with all the trappings. If you like pop punk, these guys revel in it- check it out. 629 McMillan Ave Apt. B/ Winnipeg, MB, Canada R3M OS6, ANTIHERO also do the pop punk think, but put more rock into it. Kinda like BAD RELIGION (yeah, I got a lot of BAD RELIGION bands this month) if all they played were songs like "Faith Alone" and "21st Century Digital Boy". 6 songs, good production. 15 Kingslem Ave./ Northhampton, MA 01060

Now, here's some good news for all you extreme-core fans out there: I just got word that an official L'ARM discography CD will be coming out (Now if we could just get S.N.O.T., DECLINO, EMBITTERED, STARK RAVING MAD, CANCEROUS GROWTH, and a few more classics out on CD, I'd be in heaven!). Keep sending those hardcore and snotty punk rock demos to: Jason Beck/ P.O. Box 2584/ Conroe, TX 77301.



Nov.14, 1995 Blacklist Mailorder ceased operation. Mounting debt, drastically reduced sales, and lack of volunteers/ enthusiasm played equal parts in its demise. We had $5500 more in outstanding invoices than inventory, $1000 in outstanding "non musical" bills (postage machine, telephone, boxes, etc.), an unknown but substantial amount of credit slips still to be refunded, and about half of our normal sales/income for the year with no change in sight.

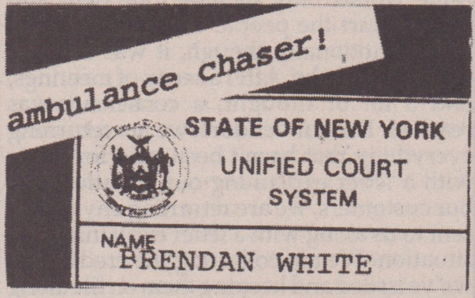
On paper, it was obvious that to continue would only increase our debt and further hurt the people we were trying to help. Emotionally though, it was a tough decision to make. After a series of meetings, and a lot of thought, a consensus was reached. For our vendors, we are returning everything that hasn't been paid for along with a letter explaining our situation. For our customers, we are returning any orders sent to us along with a letter explaining our situation. We are collecting the credit slips we've issued and keeping them on file along with invoices that still need to be paid to our vendors. We hope to raise money through benefits & donations to pay off as much as we can.

The allocation of very limited funds is also going to be a tough process. We are aiming at reducing the largest debts so that no one individual or business takes too large a hit. Some people are going to be left unhappy. We can only sincerely apologize and do the best we can. We're not running away, the address/fax will be good for as long as Epicenter is there, the phone will have a referral number to voice mail after it is disconnected. We're selling all our assets (computer, stereo, boxes, overstock, etc.) and planning benefit shows. There's 9 of us left now, working hard at ending with dignity and repaying what we owe.

How does a business run on consignment get so far in debt? First, we were adding more & more vendors on net terms each year (net terms means you pay or return the entire invoice amount within a set amount of time, usually 30-60 days), so we were buying more stuff outright instead of just paying for what was sold. Sometimes we saddled ourselves with stuff we shouldn't have. Second, we have a slender profit margin, 20%-30%, so we rely heavily on volume to cover overhead (rent, operating expenses, etc. — about $1000 per month). '95 sales were about half of our normal average. What caused this exactly, we don't know. But lots of other mailorders now in existence, along with more stores carrying stuff with the "punk explosion", and our own inefficiency in spring/summer '95 due to lack of volunteers, certainly played large parts. We had carried over some debt from '94 (slightly below average year) and it continued to mount through '95.

So now, after 7 1/2 years, it's over. For me personally, I don't consider it a failure. It filled a void for reliable distribution for many years and inspired others to start their own outlets. It accomplished what it set out to do. It was also the most rewarding & fulfilling project I've ever been involved with. The continuous positive feedback & support from customers & labels alike was overwhelming & heartwarming. To be able to make a difference globally is an undescribably good feeling. And good things

never really die. The friends I've made, here & abroad, and the experiences I've had, will last a lifetime.



The Uniform Simultaneous Death Act. The Parental Kidnapping Prevention Act. The Federal Humane Slaughter Act. The Dead Man Statute. The Hunter Harassment Act. When I entered law school three years ago, I never suspected that these colorful sounding laws existed, let alone being able to discuss them in any kind of intelligent manner. Now that I have taken the Bar exam, I know more about more areas of the law than any sane person could possibly want to know. The American legal system is remarkable in its scope. Virtually every area of social and economic life is governed by a combination of statutes, regulations, court decisions, and so on. To complicate things further, we must contend with governing bodies on both the federal and state levels. This can become mind boggling, to say the least.

With this column, I hope to use my experiences in law school and the legal profession to help MRR readers gain a better understanding of the law in general and its effects on us as members of the "punk" community. I'm sure there are plenty of you who feel that the legal system represents the very fabric of the mainstream to which we are supposedly an alternative. You're right. The law, by its very nature, is conservative. It exists to ensure predictability and to protect the status quo. While this might invoke an instant gag reflex in many of you, think about a society where the government could swoop down and arrest (or even execute) you for any reason or no reason at all. All irony aside, I know that for many people, this requires little imagination, but is instead a fact of everyday life. In the United States, there are constitutional protections against such behavior by law enforcement officials. Does this mean that it never occurs? Of course not. Police and other law enforcement officials violate the rights of citizens on a daily basis. However, as the historian Howard Zinn has argued, "rights are never given, they are taken." Only by recognizing and actively pursuing our legal rights can we hope to instill them with any meaning.

A good example of this is the widely publicized case of Mumia Abu Jamal, the activist reporter accused and convicted of murdering a Philadelphia police officer. Whether or not he did, in fact, shoot the police officer, there is a strong argument that his rights were violated on a wholesale basis during his trial. This happens all the time, but in his case people have actually done something about it. As of this writing, the courts haven't made a final decision on his fate but appears that he could get a retrial. At the very least, public pressure will make it very difficult for the state of Pennsylvania to execute him.

Despite all this, it remains true that the legal system primarily exists to protect the establishment. Apologists for the extreme right and libertarian movements are quick to declare that the poor and disenfranchised are the chief beneficiaries of the government. Almost intuitively, this is false. Law, economics, and politics are all closely related, and, as in most things, those who have the most to lose are the ones with the strongest interest.

While none of this should come as any surprise to most of you, I was nonetheless amazed at the new perspectives I gained while I was in law school. My prior experiences with the law had consisted almost entirely of being on the wrong side of it, and like many people, I had acquired a cursory understanding of the criminal justice system from television. On the other hand, even from a young age, I always have been interested in protecting individual rights such as privacy and freedom of speech, and in "questioning authority" at every turn. Naturally, I was drawn to punk and hardcore music. In 1986, while I was on an extended hiatus from college, I bought myself a bass and soon started the band that eventually became NY's Bad Trip. Although we were part of the notorious NYHC scene of the late eighties, we tried, with varying degrees of success, to write lyrics that had more social and political relevance. I also tried to educate myself as much as possible through alternative information sources such as this very magazine. One of my favorites was (and still is) the columnist Nat Hentoff, who is published in New York's Village Voice, among other newspapers. I was most impressed by his unwavering commitment to protecting the rights of even the most hated (and hateful) individuals and fringe groups, and his belief that more discourse, rather than censorship, is the key to solving problems. As someone who has more often than not been in the minority in disputes, I found particular resonance in this. One of the advantages of always taking the unpopular point of view, however, is that it teaches you to argue your point of view effectively, while at the same time grasping opposing beliefs. In other words, the very skills most important to the study and practice of law.

Armed with these experiences, I decided to try my hand at law school. This came at a hectic time. I had been out of college for a year and was occupying myself by bartending and playing with Bad Trip. In the first instance of what would soon become a pattern, I was faced with a dilemma: law school or a three month tour of Europe with the band. I decided to forgo law school for six months and do the tour. Without a doubt, it was the right decision; although the tour was almost surreal in light of the disasters that befell us (I'll spare you the details for the time being), it was a memorable experience. I learned that I had been accepted to St. John's University School of Law by telephone from the train station in Munich (Munchen), Germany.

I spent the next three years of my life in a hopeless struggle to balance music and academics. While law school was extremely time-intensive, I nonetheless managed to make two new records and depart on (don't ask why) two more European tours. I found that being in the band (and the punk scene in general) actually had a positive effect on my experience. I initially feared that I would have nothing in common with my fellow students. This was true to some extent, but eventually I felt pretty comfortable and became involved in a lot of the activities. It was interesting to be surrounded by people who could (usually) discuss widely disparate points of view in an articulate manner. Occaisionally, I would be forced to rethink my beliefs, and hopefully I convinced others to do the same. Sometimes, though, all the "logic" in the world is not enough, nor should it be.

My experiences with the band also led me to become involved in the law journal at school, which, for me, constituted an escape from the drudgery of lectures and notetaking. Like the songwriting and recording process, writing and editing for the journal entails taking a raw idea and ultimately working it into a finished "product." It also allows law students to explore legal issues on their own and express themselves creatively (albeit within a fairly rigid framework). Unfortunately, as with many bands, the legal publishing experience can lead you to become incredibly bogged down by technical and peripheral issues, at the expense of substance. I hope to discuss this in greater detail in a later column.

In the final analysis, my experience at law school was essentially a positive one. Some of you may be familiar with the idea that legal education does not teach you the law, but instead teaches you to "think like a lawyer." Although I am now an "insider" in terms of the legal world, I think I have managed to retain enough critical distance with regard to the limitations of the law and legal scholarship. It is far from a perfect system, and anyone who believes that the law is completely fair and value neutral is sadly mistaken. The vast majority of legal decisionmaking is rigid and bound by age old "precedent." For this reason, most legal practice is technocratic and procedural in nature. A favorite truism of many profes-

sors (and, eventually, of students as well) is that "law" and "justice" have little in common. This alone is enough to sour many people on the legal system. At the same time, as I have stated earlier, the law does have a strong impact on virtually everyone's daily lives. Furthermore, the better educated someone is with regard to their legal rights and duties, the greater the possibility that they can use the law to protect themselves. It is not for nothing that corporations and other interest groups have millions of dollars invested in legal representation. It's a safe bet that MRR readers do not have anything remotely approaching those kind of resources, but a greater access to legal understanding should at least uncover some interesting possibilities.

zine distribution part two
do it yourself

There are tons of tiny record distributors out there, just look at the ads in this magazine. But what about zines? A lot of editors get chastised for going through mainstream distributors like Tower Records—but what are our options, really?

I'm not going to bore you with my ideas about why bands get all the attention and the spotlight while zines, big and small, are often overlooked and under appreciated, but I will give you some information on starting *your own* zine distribution. I think there is a misconception that running a distribution is more difficult than it is, because all it really takes is a little money (not very much!) and a lot of interest—that's it. You don't have to know any scenesters and there's no mystical formula that will bring you sales. It's all up to you.

It seems like the easiest way to run a distro would be to pay someone for their zines, then sell the zines and make your money back. That's cool until you want to by five copies of ten different zines, and you have to pay money up front for all of them. I don't know about you, but most people don't have that kind of dough lying around.

Consignment is a system that allows you to sell someone's zine without having to cough up all the money for them at once. Basically, you, the distributor, contact the editor of a zine you like. It can be any zine, big or small. You tell them you are starting a distro and want to take some of their zines on consignment, like five copies. You need to find out from them how much they are going to sell you each zine for, and how much they want you to sell the zines for.

Without getting complicated, I'll tell you that most distros work on percentages. That's the way it's done in the real (read: non-punk) world. If you want to carry a zine that has a cover price of two dollars, you'll probably have to pay the editor at least one dollar, or 50 percent. It's up to you to decide what's fair though, because you need to understand that most zine editors have financial problems to begin with and if they can make a little bit extra from a distributor, it's worth it. It depends on how much money you, the distributor, feels is fair to take and what you need that money for. After you work it out with the editor, he/she will send you the five copies (or whatever). Then, you sell the zines, keep your part, and send his part back to him. It is very important to keep track of who you got zines from and who you owe money to. Start a notebook with a page for each zine that you're dealing with, for example. Write down all transactions involving that zine, and that way it's pretty organized when you want to look up something.

My distribution pays up front, mostly because it's a pain in the ass to keep track of what zines I asked who to send me, when I got them, how many I sold or how many I still have left, and when I sent someone their payment. At the same time, zine editors don't have to wait as long to get their cash. Even though paying up front means paying out of pocket and taking a risk (I may not make back the money I put in), some people feel it is better because they will put more effort into selling something that is their responsibility, and not something where it doesn't matter whether or not I make the money. If it's your own money that you're losing when zines don't sell, you'll probably put a lot more effort into the distro.

So now you have a bunch of zines that you got on consignment from various people. What do you do? There are two main avenues for selling zines: at shows and through the mail, just like small time record distributors.

Selling at shows is relatively easy. You take your zines and you either walk around during the show and go up to individual people, or you set up a table in the corner and sell there. Setting up a table is preferable, but may only be an option if you know the person or club doing the show. It's important to ask whoever is organizing the show, or the person at the door, if it's okay if you set up a table. That will help prevent friction later on.

When you set up a table you need to make sure you have adequate light. No one is going to even look at your zines if it's too dark to see them. Also make sure that the price for each zine is clear, because a lot of zines don't have a price marked on the cover. Sometimes I'll mark the zine itself, and sometimes I'll write out all of the titles and prices on a sheet of paper and put it at the front of the table—like a menu, almost. You might also try putting all of the zines of one price, like all of the ones that cost a dollar, together on the table or in a box, like how record distributors will put all the 7"s that cost three dollars in the same box.

Selling through the mail is definitely more work, but you reach a wider audience. There are two things that you need to know about: advertising and postage. First, there are lots of ways to advertise, and the more creative you are the more business you'll get. You can take out ads in zines like Maximum and Punk Planet and all of the good local ones in your area. You'll get more response if you list prices and titles in the ad then you will if you ask people to write for more information. Sometimes it's better to save money and go for the three dollar classified then to try and get a lot of business from one, expensive, picture ad—it's up to you.

If you have an email account, I probably don't need to tell you how important advertising on the internet and world wide web can be. Yeah, now you can be one of those annoying people who advertises in all of the news groups. Sure it can be annoying, but it works.

My greatest response has been from mailing out catalogs and not from ads. My price list is small enough that it can fit on one sheet of paper, double sided, and I stick one in every order or letter I send out. Another good thing to do is to make fliers or small price lists, and send them to your friends who have labels or zines, to put in with their orders. It works!

Postage can be complicated, but there are ways to simplify it. The best thing to do is make up all your packages and them take them to the post office. If it's out of your way it may be a pain in the ass but I feel it's worth it to save money. It's either that or invest in a postal scale (a scale that weighs in ounces) of your own, but that can be expensive. I have an electronic one that cost a little over $60.

So go to the post office (and here's the most important part) ask for *book rate*. Although it takes a week (at most two), it is a lot less expensive than first class. It's also easier to go to the post office then it is to try and figure out all the foreign and Canadian rates. Yuck! If you expand your distro, you can look into ways of making the mailing process easier later on.

It's also very important to have a clear catalog. It has to be easy to read and easy to understand. You should also say whether or not you can accept checks, and who they should be made out to. You want to avoid having a bunch of checks made out to Punks-R-Us or whatever your distro is called; checks that your bank won't cash. You also need to remind people to send alternates, because if you start small, as you should, you may run out of titles quickly.

There are two ways of listing prices in

a catalog. You can list the price of each zine postpaid - which means you've already added in a little to cover the postage it will take to send it. Or you can use a weight based system, where next to the price of a zine is how much it weighs. Then the person buying zines ads up all of the weights and looks at the chart which tells them how much over all postage to add in. This is a very efficient system and a well known example of it was the Blacklist Mailorder catalog, though I know there are others.

When I sell zines at shows instead of in the mail, which does happen sometimes, I don't charge as much, usually, because a lot of what I charge is the post paid price. So if I'm selling Dan Halligan's 10 Things, and it costs 1.50 in the mail, I'm not going to sell it for above a dollar at a show, because I don't have to pay for the postage.

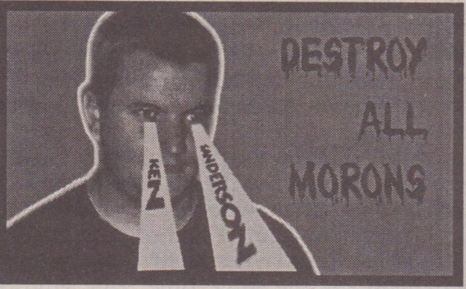
I like mail order better, because people can read descriptions of each zine and decide what they think of the content before they buy it. Sometimes at shows and in stores people will just flip through and look at the cover and all of the pictures without taking time to figure out what the zine is actually about. So when you're describing a zine in your catalog, don't say, "It's fantastic!" because we all know from the record reviews in Maximum that a reviewer's taste can be very different from your own. Try to list the contents and describe them, and be objective if you can.

Before your order any zines, you need to think about why you are starting a distribution, because you'll be putting a lot of time and effort into it. I decided to start a distro because I think there is more to punk then music and fashion. By distributing zines which I think are saying important things, ideally I am helping get the word out and I'm helping those zines reach the people who need them. There are so many zines out there that are totally inspiring or motivating or thought provoking, I want everyone to know about them. My objectives are to only carry zines that I really like, to keep the prices low, and to pay editors more than I have gotten paid in the past for my own zine. To me, running a small time distribution is concrete way to go against the Man and do things my own way, and to keep things within the punk scene.

I only carry zines that I like and support, because I feel guilty about taking money for a zine that I think is just mediocre. I want to be able to personally recommend everything in my catalog, and that's the way I think it should be. You don't have to be as idealistic as I am, but you shouldn't be doing this just for the hell of it. You shouldn't be doing a distribution to make money or to become famous, because I'll tell you right now that it's not going to happen. You need to keep your motivation for doing your distribution in mind when you buy zines and when you set prices, and your attitude will show in the way you treat the zine editors that you work with.

Those are the basics, though there are many intricacies (and controversies!) that you'll learn as you become more experienced. Remember that it's okay to start small. Don't get discouraged if the zines don't sell right away because it will take time for the word to get out about your distro. Instead of making some rigid policies, try treating each zine and editor individually. It will make your distribution run smoother and make editors happy to work with you. Think about all of the things that you, as a consumer, would like to have in a distro, and then try to do that with your own.

Good luck, and if you have any questions, don't hesitate to write me or any other zine writer or distributor. Jen Angel pob 3593, Columbus Ohio 43210 / angel+@osu.edu / 614.421.1269



This is a rambling collection of thoughts. I don't know if I'm jaded, older, angrier or what. I do know I see less and less for me to relate to in this so-called "scene", a growing frustration with my own efforts, leaving me with but one option: **IT"S TIME TO RAIN ON THE IDIOT PARADE**

Bands selling out to the major labels aren't the problem. The #1 problem is what's considered "punk" "alternative" "radical" is so suburbanized that it's indistinguishable from the mainstream. There's no problem being "Punk Rock" and playing a concert sponsored by Budweiser, being on Saturday Night Live, on the cover of Rolling Stone— all of you are a joke and don't even get it. Maybe I like some of your bands, you're probably cool people, but you have fuck-all to do with any sort of "underground" radicalness any more than the Red Hot Chili Peppers and the Beastie Boys. (Two people way the fuck up on my, and any sane person's list of band's whose entire recorded output should be collected by NASA and jettisoned into the fucking sun) Just realize that, tap the keg, bring over the babes, wax the Porsche and crank up Pennywise and fuck you, alternaroid.

Double fuck the four letter ideogram "Punk". Bicycling is "Punk". Waffle House is "Punk". The Internet is "punk". Vegan potlucks are "punk". When everything is "punk", what's the alternative? The bottom line is none of you motherfuckers are punk, or you'd be out blowing up banks and killing cops instead of wasting time trying to impress your punkness on people. It doesn't fucking matter. Be what you want, do what you want, but don't try to justify with some lame-ass tag of "Duh, it's punk". Your poser parade is way the fuck out of control. I'm writing Flipside. I mean Jesus Christ, when you have college radio disco washouts like Big Audio Dynamite emphasizing their one-time punk-ness, when a folk singer like Phranc is declared in advertisements as having something to do with "Punk" (I mean, come on, folk singers might be cool, they might have 'right on' lefty politics, they might have ten foot liberty spikes, but acoustic guitar folk music does not punk, derivative from the term "punk ROCK" derivative from the term ROCK AND ROLL. have anything to do with "Punk"). Credibility's down for the count. "Punk", by meaning everything, means nothing. Honesty, integrity, inspiration, mutual respect and ideas mean everything.

Fuck the scene. The only scene that matters is *your* scene. Hogwash bullshit about unity cooked up by people who ended up making music that sounds like U2 long after they should've been shot. Look around the next Punk Rock concert you go to and ponder the concept of "Unity" with these people around you—what will you do? Shoot up? Hold hands? Buy a t-shirt? Your scene is all that matters, where you are, what you're doing, the people you work with. There's nothing better than working, having fun with good people, getting something together and getting it done, but leave some hokey "wild in the streets" dream to the hippies. It isn't gonna happen. Prove me wrong and I'll even carry the basket of flowers to throw out as you march down the streets, punks and skins united together.

Really the only good idea that came out of "unity" is not to beat the shit out of other people at shows. Not to start pointless gossip, shit talking stupidity. People will be fucking stupid people, but if you need that explained to you, stay right there, open your mouth real wide and I'll bring over the can of Drain-O for you to swallow.

Burn the D.I.Y. sagging carcass. Do it yourself, taking your life into to your own hands, creating, making things happen. That is what life's about. That's an essential thing I think I've gotten from all this, you can take it there if you want to, if you believe in yourself. But the D.I.Y. industry, what I feel is the "doing it for the sake of doing it", vomiting out records, tours, 'zines, stickers, t-shirts, coffee mugs, designer prints, Venetian blinds, whatever is a pointless exercise if not carried through with some idea, be it musically, conceptually, whatever, to it. Making the idea somehow personal! It seems there's so many records, so many zines, so few ideas.....

If the idea is just to mindlessly do these things, then maybe the collected minds of the "alternative" music "scene" could just design merit badges like the Cub Scouts and

award them for things like "Promoting a concert", "Making a 'zine", "Creating an interactive Website" or whatever for a feeling of personal self-fufillment and growth. You could wear the badges on a jacket at shows, Then the end project could be stowed away like hand-stitched wallets, miniature quilts, Balsa wood slot cars or whatever in your closet and wouldn't pollute the world with its pointlessness, all the time leaving your sense of accomplishment intact! Making a zine with 2 pages of content and 20 pages of Epitaph, Fat Records, etc. ads is, except for you, the individual, as pointless as it sounds. Practicing twice, emulating your favorite band and putting out a 7" is, except for you, your band mates and your ten best friends, as pointless as it sounds. Take your time, think things over and really CREATE something.

As long as the Ohio Peace program for Bosnia works out, there is absolutely no large scale war on the planet at this point. You're fucking hiding from reality with DISCHARGE cookie-cutter lyrics. It's fucking easy to take a stand on black and white topics—war is bad, racism is bad, sexism is bad, the pigs are bad. No shit Sherlock... except for the the few bands that can bring these topics into a real personal level, it's worthless. It's a given, it means nothing to you or me when it's spewed out like a textbook. The personal insight you have to offer on how these things in your life, on your T.V. screen, in your newspaper, when you walk down your street, how they make you feel, react, learn... that's the starting point, not what someone else has mapped out for you.

Smashing the system isn't going to happen. The only the system you have any hope of smashing is the ingrained one you get from birth from generally fucked up people like your parents, teachers and other cops. Unlearning all the patterns of give and take, wrongful respect, false caring, and "what's good for you". The great "system in the sky" of a zillion punk rock flyers and record covers of a huge assembly line cranking out teeny mindless robot businessmen and pigs puking dollar bills everywhere doesn't exist, so try reality on for a change.

Finally, these days when I see leather jackets and mohawks, I think "What's on sale at Macy's???" Bullet belts, spikes, hair dye, it's all been marketed and sold. If you want to really get down and radical, be a big fucking freak. Then quit lying, BE A BIG FUCKING FREAK! Get creative! Try thinking for a minute! How about a Friar Tuck monk haircut, a body suit constructed of Peanut butter, rice krispies and plastic frogs and the complete works of Philip K. Dick shredded into strips and hung from your waist, and head out to the show! A helmet of coldcuts, condoms and shaving cream, No clothes, Dutch wooden shoes!! The sky's the limit when you don't play by almost twenty-year old rules!

Maybe I've got it all wrong. I still have a lot of hope for music as a fan, maybe it's just the growing frustration of the discrepancy between what motivated me to get interested in all this, and what exists now. Maybe at 27 it just doesn't answer the questions I had when I was 15, I don't know. Please, some 15-year old kid write me and go "to hell with ya, you geriatric hardcore loser, the RIVERDALES tell it like it is!!" And I'll get a minute or two of more restful sleep tonight!

The head cop punched the scrawny punk-rock singer in the mouth. "It's scumbags like you who're standing in the way of progress in this neighborhood," he said.

It was sometime after midnight in the summer of 1983 at A7, the Lower East Side after-hours club where New York's hardcore scene was born. The singer had committed the offense of trying to take the stage while about 10 cops were raiding the club.

He probably wouldn't have been able to sing anyway. The club's PA was shot, and the Fender Twin the first two bands had used for vocals had blown out in the previous set. Rumor had it that the clubowner had developed a serious cocaine habit, snorting up the money he was supposed to use for equipment and police payoffs. Whatever the story was, the raid meant that A7—where Henry Rollins first sang with Black Flag, where D.O.A. played a legendary 7 A.M. set, where the False Prophets hosted all-night jams fueled by speed-flavored Kool-Aid—was no more.

A7 was an early casualty of the gentrification that has overrun the Lower East Side. One DIY punk venue survives: ABC No Rio at 156 Rivington Street. The city is trying to evict it.

ABC has been a collectively run art space since 1980, when the city government— trying to pacify a group of artists who had occupied an abandoned building on a major street nearby for a show protesting real-estate greed—leased them the Rivington Street building, which was also abandoned. As a younger group took it over in the early '90s, ABC became one of the country's foremost DIY punk spaces—perhaps second only to Gilman Street in Berkeley—presenting touring punk bands like Bikini Kill, Spitboy, and Jawbreaker and local favorites like Huasipungo, Black Rain, and Ricanstruction. It refuses to book racist, sexist or homophobic bands and is the only regular, nonprofit, genuinely all-ages punk venue in the city. (Most clubs that claim to be "all ages" won't let anyone under 16 in.)

The surrounding neighborhood is dangerous, but the space endures. It also hosts weekly poetry readings, children's art classes, and the New York branch of Food Not Bombs. In the last six months, it has put on two big art exhibits ("The Art of Eviction," featuring squatters' works, and "Under Siege"), a performance by jazz bassist Eddie Gomez, a reading by Allen Ginsberg, and numerous benefits for squatters from nearby East 13th Street, who are suing the city for the right to keep their homes. (Two of the 13th Street squats were evicted last May when the city, sensing that it was going to lose in court, took advantage of a legal technicality to invade the block with hundreds of assault-rifle-wielding cops and a tank.)

The city housing department, which owns the building, plans to turn it over to a local nonprofit organization who will renovate it for low-income housing. It is trying to file eviction papers and have the building officially declared "blighted." ABC is negotiating with the nonprofit, but the group wants to raise the rent on the space from under $300 a month to $1,400—after ABC pays to have it renovated.

ABC supporters suspect the city's real motive is revenge for their support of the squatters. There isn't documentary proof to support this claim, but there's plenty of circumstantial evidence. The city government is intensely paranoid and vindictive about the squatters. In 1991, it destroyed the bandshell in Tompkins Square Park, scene of dozens of free summer punk, reggae, and salsa concerts, to prevent it being used for politicized shows (after the 1988 police riot in the park, it was hard for shows there *not* to become politicized, with the city sending in hundreds of cops ready to clamp down at the first sign of disobedience). It still sends dozens of riot cops to guard the park every time there's a rumor of a demonstration. Yes, the Lower East Side desperately needs low-income housing—but ABC's building will provide exactly *three* apartments.

This kind of thing is pretty typical in New York. Mayor Rudy Giuliani's policy is to let private owners jack rents up as much as they legally can—last spring, he tried to gut the city's rent controls—while using abandoned buildings and vacant lots to create a small amount of low-income housing. This means that big landlords continue to get richer while the city evicts squats and destroys community gardens in the name of housing the poor.

As the $200 apartments of 1980 turned into the $1,200 apartments of 1995, cheap commercial space disappeared too—space essential for both DIY shows and clubs that weren't totally obsessed with money. (New York has always been a difficult place to do DIY shows, but even in the mid-'80s you could still rent a loft or storefront for under

$200 for a New Year's Eve show.) The storefront that was home to the SIN Club in 1983—which mixed punk bands and art-noise groups like Sonic Youth—and, later on, the anarchist productions of the Living Theatre became a heroin store. The Gas Station, an abandoned gas station turned metal-sculpture workshop that was the scene of G.G. Allin's last stand, had its rent quadrupled—to $5,000 a month—and will probably become a parking lot. Last summer, police shut down the Cat's Head, an abandoned warehouse on the Brooklyn waterfront also used for shows.

In this context, ABC's survival is remarkable. Yes, clubs have proliferated in the neighborhood as it changed from a ghetto of immigrants and misfits to a mainstream entertainment district, but the new clubs (and a few old survivors) mostly present major-label showcases or cattle-call shows where the eight bands on the bill are lucky to make $20 each. The last time I played the Pyramid Club, once a legendary space that alternated the Butthole Surfers with drag queens dancing on the bar, we got nothing from the club but an attitude. They even stiffed us for the few dollars we were supposed to get.

Punk rock (like any other kind of music and culture that's worth anything) needs a creative and rebellious community to sustain its vitality and meaning. The last time I played a non-benefit show at ABC, we made $16—but the people running it were really nice and really cool people showed up. Which is a lot more important than money (at least if you don't have a touring band's bills to pay). Musicians need money to survive, but music of any soul and relevance is born in communities—from the blues juke joints of Mississippi to the collections of misfits who found spiritual homes in the punk scene—not from corporations or minor-league corporate wannabes trying to pass themselves off as "alternative." The destruction of ABC No Rio would be a major blow to that community in New York.

Steve Wishnia was bassist and cofounder of False Prophets and guitarist in Iron Prostate. He is now a freelance writer/editor and plays bass in Hooverville.

~~Get your life together!~~
~~Hasn't the~~ TIME, ~~come?~~
~~Your revolutionary~~
~~bullshit is~~ BACKWARD!
~~You listening, mistor~~
richard owens?
Uuuuuuhhhhhhhhhhh!!!!!!

Ultimately, punk has always been a form of resistance, though a number of people could argue this. Whether the kids identifying themselves as punks are consciously resisting a miserable political system (via organizing benefit shows, writing for zines or gearing a band's lyrical base toward political and social issues) or kids are simply listening to, say, some cool, rebellious punk tunes and flipping through a 'zine, they're all expressing discontent with mainstream music and media. And if anyone reading this has read Brian Zero's article in MRR last spring, 'Route 666: the Corporate Media Empire,' then you realize that media plays a critical role in propagating state and corporate interests and impressing these interests upon pools of people that stand only to suffer from such interests: wage earners, people of color, gays and lesbians—pretty much everyone who isn't at the top of the media monopoly. Of course, considering American and largely world media a monopoly is in no way an exaggeration. Just think of the recent merger between Time-Warner and Turner Broadcasting System, which oughtta terrify you, the reader, the one paying two bucks for an independently published rag because you're already familiar with conveniently inaccurate news, distorted history and the complete omission of highly significant social and political events (ie.—labor news. How often does a front page story in, say, the *New York Times*—'liberal' American media—deal with labor unrest? Virtually never. Such news, information that might inspire others to follow suit, is more often than not entirely suppressed or buried in section L, page 13. Christ, if you need substantial evidence look into the Staley lock-out. It's still going on.)

Punks, whether they are aware or not, resist this shit just by identifying themselves as punks, though the degree to which punk is a viable, effective form of social resistance is debatable. The same issue of viability turns up when one discusses the intellectual left—you know, collegiate fucks like students and professors, the members of academic circles who are totally abstracted from the 'class antagonisms' or 'issues of gender' they discuss over five-dollar cups of cappuccino. At least I used to think lofty, often highbrow, intellectuals were abstracted from 'the struggle.' Now, though, after looking back to the McCarthy era, or even further to the Palmer Raids of 1919, its obvious that intellectuals like professors, teachers, or anyone subscribing to or even knowing people who subscribed to left-of-center schools of thought were subject to raids on their homes, loss of employment, being blacklisted from further employment, etc.. This deconstruction of the intellectual left can be seen today in the conviction and pending execution of Mumia-Abu-Jamal, a journalist and black activist who never had a chance in the courts.

Such purges on intellectuals aren't characteristic of only America, though. Look at the former Soviet Union. It can be said, with confidence of irrefutability, that the old Soviet state redefined both suppression and repression with severity matched by few, if any, political powers. From the inception of a 'socialist' Russian order in 1917 the media was both distorted and often totally fabricated while the intellectual opposition was systematically liquidated. Much like American media, Soviet history was rewritten in the 1930's, creatively, to propagate the views and interests of the state. Fuck, during the Stalin era history texts created a variation on the Russian Civil War from 1918-21 that assigned the lead military role to Stalin himself. There was no credit given to Leon Trotsky who, from little more than a discontented peasant population, erected the Red Army responsible for defeating the White Army, foreign interventionists, and dissenting factions within the Soviet state. The Civil War history was rewritten this way because Trotsky, then exiled to Mexico, was a central figure in the political opposition to the Stalinist leadership. This manufacturing of distorted history destroyed the academic integrity of the discipline of history. Historians knew no other discourse than that of spewing fiction with the aim of distorting public thought via educational institutions. Sound like American media? Sound like an extreme variation on the study of history in America? (Consider the way the Age of Exploration is romanticized and glamorized in U.S. elementary or secondary history texts. When we studied the Civil War era in high school did any of us study the Lincoln-Douglass debates which exposed Lincoln as a racist, despite his abolitionist platform?)

In much the same way punks attempt to undercut the power of media in America, by seeking out news and information independent of monopolized media, intellectuals in the Soviet Union attempted to sidestep Soviet propaganda. Soviet historians in the fifties, for one, began to defiantly research and write history with integrity. They sought to know Russia's true history and, in doing so, resisted the state. They became known as dissident historians. The foremost, Viktor Danilov, spoke in New Jersey recently and, in the spirit of resisting distorted or fabricated information, a synopsis of the lecture will be provided. You, the cool-as-fuck-revolutionary-punk reader, are getting a look into intellectual defiance in a state where *What is Communist Anarchism* couldn't be read before bed and tossed on a nightstand beside Chomsky pamphlets and a couple of politico-punk zines. Dissident thought, never mind action, was handled with swift severity by the Soviet government and, as will be expanded upon further along, suppression still lingers on under that bastard Yeltsin.

What will follow now are Danilov's thoughts on the connection between history, politics, and the state as transcribed by me—on sight in a notebook with godspeed—after being translated from Russian to English by Isabel Tirado. These aren't Danilov's words verbatim, but his thoughts after enduring the process of translation and then transcription, often a muddled, confusing

way to relay a message. So be warned:

History reflects and interconnects with current events.

The main concern is in the writing of history and the political environment in which it is written. Although the inextricable connection between history and politics exists everywhere, the Russian case is a particularly special case where this phenomenon can be seen in sharper tones. The Soviet state used the past to explain contemporary politics, thus history lost any expression outside of political ideology and the state.

Historians, after the inception of the Soviet state, and especially under Stalin, lost access to a great deal of primary sources—government documents, official records, court transcripts, etc.—due to the government agenda. This is why it is interesting to observe history under Perestroika in the 80's. [Perestroika being a program of governmental and societal restructuring within the Soviet Union as developed by Gorbachev. It promised to correct the errors of the past, but, much like the use of the phrase "workers' state" in the 30's, Perestroika became a frequently used buzz-word with little meaning.] Perestroika brought great hope to Russian intellectuals] and historians specifically thought that they would be liberated from the duty of incorporating the government agenda into their work. However, this never happened, even now under Yeltsin. The study of history under and since Perestroika has been so politicized that any hope of injecting any degree of integrity into it is lost. Even in the more liberal years under Gorbachev the expression, "If you do not stand with us then you stand against us.", still overshadowed the history profession.

What this means for historians is that scholarship [the quest for truth?] isn't a matter of priority for anyone. From the 90's forward the writers of history, although now historians, are used to establish accounts of the past that defend either the Right or the Left in their struggle for power. As a result heroes appear that correspond with a political agenda. A mirage is created which establishes a Russian savior. [eg.—images of Stalin in history texts throughout the 30's, 40's, and 50's.] The little projects come about. Zhiranovsky [the right wing element within the Russian Duma, the Duma being a parliament of sorts], presently influenced historians in the Duma who are again writing a politically skewed history of the 1917 Revolution. These particular historians have allegedly proven that the Bolshevik seizure of power was totally unwarranted by both the peasantry and the workers. There have been numerous other projects led by journalists attempting to shoe-horn accounts of the past into different political agendas. How far can we go with the rewriting of history if this is how it is approached?

The storming of the parliament in 1993 [An attempt by various members of the Duma to oust Yeltsin.] and the recent economic collapse all feed these historical fantasies which the society begins to believe.

The writing of history is tied solely to current events. Yet, this is the time Russian historians can accurately rewrite history because the K.G.B. archives are accessible. [In 1991 after the Soviet government was toppled, archives accessible to only the K.G.B. and government officials were opened to the public at large.] The historians who always rejected the past uses of history are now in the archives researching and attempting to rewrite Soviet history accurately, with a degree of scholarship.

Perhaps it is my own distorted thought process, but Danilov's statements concerning the ways in which government debases history and his personal agenda which assigns priority to writing a history with integrity, scholarship, and an ounce of fucking truth is the mirror image of punk writers who work toward exposing media bullshit and historical inaccuracies within their respective countries. What's the difference between, say, Blockbuster Video gearing their selection of movies toward the anti-choice agenda (while also donating dough to Operation Rescue) or Stalin erasing Trotsky from the history texts to propagate his own self image and political agenda? Similarly, what is the difference between Danilov and his compatriots seeking to write a history free from government influence and punks who work to unearth the well-concealed corporate shams which, like Trotsky in Stalinist Russia, many of us know exist but media refuses to expose. In both cases people are resisting state attempts to shape public thought.

Dissent takes on many different faces throughout the world in order to effectively combat the shit that is keeping people down, more often than not that shit is the state. In Russia reconstructing the past in order to expose the failures of the Soviet state, as well as their limited successes, is no less significant than punks in the U.S. organizing benefit shows for political prisoners or other acts of resistance. In both cases people's political awareness is increased and the oppressive activities of the respective states are revealed.

Danilov's pursuit to reconstruct Russian history with integrity is an attempt to stop the state from exonerating themselves from exploiting the people they are meant to serve via history texts. State officials will be exposed as the malicious bastards they are, whether they are responsible for massacres comparable to the Stalinist purges on peasant farmworkers in the 30's or simply conspiracies to oust fellow officials. Danilov wants the Russian populace to know these things just as punks want people to be aware of the power media wields over us. Its all the same, and I can't see slighting a scholar simply for being a scholar and not a poor, young politically-active punk. All resistance is relative, significant, and related, serving, in most cases, to undermine the power of those making us miserable. I hope you, the revolutionary reader, see the connection.

For anyone interested, there are a number of excellent books on twentieth century Russian history. Woodford McClellan's *Russia: the Soviet Period and After* (Prentice Hall, 1994) provides a good base for people totally unfamiliar with Russian history, though a little dodgy at points. For current studies on 1917 *The Workers' Revolution In Russia: The View From Below* (Cambridge University Press, 1990) is an excellent collection of essays on the revolution within Russia's major industrial sectors. For the Stalin period *The Stalin Revolution* (D.C. Heath and Company, 1990) is another great collection of essays, including one by Danilov. *A Documentary History of Communism* of New England, 1993) is filled with official documents and correspondence from many of the major players in the Soviet state from its inception to Gorbachev. And for biographies of Trotsky and Stalin look for just about anything written by Isaac Deutscher. If you're seeking to understand Russia's current state then just read the *N.Y. Times* with the eyes of a skeptic and correspond with punks in Russia.

Some good books on media in America are: *The Media Monopoly* by Ben Bagdikian (as suggested by Brian Zero in his MRR article on the media); *The Press and The Cold War* by James Aronson and *The Whole World Is Watching* by Todd Gitlin are great for those interested in media and Vietnam, the Cold War, etc.; Susan J. Douglas's *Where the Girls Are: Growing Up Female With Mass Media* is a great study of the media's role in propagating and perpetuating sexism and misogyny throughout the U.S..

If anyone is interested in commenting on the any of the above information or just corresponding write: Richard Owens, 181 Wayne Ave., Second Floor, Paterson, NJ 07502. Thanks.

An incident involving some Rancid members took place at a recent show in NY. I don't really know exactly what happened, having heard many different versions, all third hand. Something went down at that show where Lars was forced to leave the stage by some members of the audience who didn't want him playing prima donna at a smaller punk show when he tried to sing with Blanks 77. Some blows were said to have been thrown, after words were exchanged. Beyond that, I don't know much.

A certain rock circuit pal of mine urged me to denounce the violence that is said to have taken place, saying that my recent editorial equating people collaborating with Nazis to people collaborating with corporations had sent a message that such actions

were justified.

So what do I think? In general, yes, I do think there are much better ways to get messages across than physical violence. Boycotts, sabotage, and disruption are harder to organize and implement, but much more morally preferable. Physical confrontations are sometimes necessary in defending one's self, whether being attacked by a mugger or by the police or corporate power. When I wrote that editorial, in reference to Jawbreaker, I clearly said I wished people had trashed their equipment a la Boston Tea Party during that exclusive record release party 'on the bay'. I didn't urge people to physically attack the band, but to send them and their corporate bosses a message from the underground.

It's hard to say much more without knowing the details of what occurred at that show, but one fact I can mention is Rancid's involvement with a lot of 'thuggy' types that have a reputation for violence and stupidity. Lars, and to some extent Lint, were instrumental in establishing Rancid's adjunct gang, the U.S. Thugs. Thugs? What the fuck kinda message does that name send? Is it a joke? Kinda, but not one the people in the gang appreciate. Look, some of the members pack arms, some of them have been involved in instances of threats and intimidation towards people not too excited about Rancid. One member is a guy named Nazi Bob. What the fuck? He personally physically attacked me over ten years ago because I tried to stop him from beating the shit out of innocent kids at a show. He didn't get the nickname by accident, either. So why is he a U.S. Thug? If some members of the band cultivate this 'thug' mentality while other members look the other way and say nothing because they're raking in the dough too fast, they all look pretty guilty in my eyes.

Same goes with Rancid's association with the DMS gang in New York. These guys have had a violent and unsavory rep for a long time, yet they are the mob that Rancid has clearly associated themselves with. Again, maybe that's the work of just some band members, but if the others don't publically disavow that association, then they all share the blame and the atmosphere of potential stupidity.

So, in answer to my friend, I say that violence usually begets violence, greed begets greed, and stupidity begets stupidity. I don't like any of it.

Hello, America This is Mad Prof. Mike with the Headbanger Movie Reviews!!

Well, I've been absent from these pages a while, for Unca Tim has decreed that I should only cover movies in this column that aren't tainted by the evil influence of big studios. Do you have ANY fucking idea how hard it is to find truly independent releases that are worth seeing? I mean, FUCK! There's usually a REASON some piece of shit made by some suburban auteur doesn't get picked up by a distributor, and that is THAT NO ONE WANTS TO SEE IT!!!

There aren't that many completely independent releases one can see outside of uppity film festivals, and most of these movies just plain suck. Y'know ...bullshit movies made by rich kids with mommy and daddy's money about the painful truth about being a misunderstood rich kid. I've seen enough of those pieces of shit, and have been tempted to kill every one of these "**BOLD NEW FILMIC VOICES**" I've met (and I've met plenty). They're all fucking Ivy League shit-heads who refuse to sell out because they can afford to not sell out while they live off their big, fat trust funds and smoke lots of clove cigarettes.

Well, I found a couple of independent gems we can talk about. Here they be ....

* * *

There's new weird flick out, getting limited release, called CLEAN SHAVEN. It's a sick (and I mean **SICK**!!) number about a psycho-killer shot in that low budget, small millimeter way made popular by film students who got their projects on late night cable back in the 70's and 80's. CLEAN SHAVEN is way ahead of such *NIGHT FLIGHT* fodder, but it's still close enough to that weird little genre that I found myself ready to get up for a beer during the next commercial, which never came.

Did I enjoy CLEAN SHAVEN? Yeah. Would I have enjoyed it if I'd shelled out seven bucks for it, instead of seeing it free as a reviewer? I honestly don't know. But I *do* know that Writer/ Director Lodge H. Kerrigan gets a big "A" for effort. Most movies are only *about* mental illness and homicidal obsession. This movie *FEELS* like mental illness. Star Peter Greene is one of the best child-killing Looney Toons since Peter Lorre in **M**. (You might recognize Greene as the fence, Redfoot, in THE USUAL SUSPECTS.) The guy looks like he's recovering from a long bout with rabies, but at the same time, his craziness, his (possible?) homicidal tendencies are all subdued. The guy is quietly scary and kind of disgusting at the same time.

CLEAN SHAVEN has a great "Friedkin-esque" break down of every code of morality and decency. There's no real sense of justice or good or evil. There's just a wonderful 1990's sense of being completely numb to every moral concern.

CLEAN SHAVEN is bleak, depressing, and painful. Because our Looney-Toon protagonist is trying to find his long lost daughter, the movie started to feel like THE JAMIE GUMM / SILENCE OF THE LAMBS FAMILY CHRISTMAS SPECIAL.

(Can't you just picture Jame Gumm in the kitchen? *"It puts the stuffing in the bird, or it will get the hose again."* Or, how about a little Rankin/Bass, stop-motion animated Jame Gumm, peering over the edge of a pit in his special workshop and screaming: *"YOU FUCKING ELF!!! PUT IT IN THE STOCKING!!!"* How about a little puppet Jodie Foster, knocking on the door of Gumm's workshop with that dipshit elf who wanted to be a dentist tagging along as Gumm sticks his head out the door: *"Oh, Uhhh. Wasn't she a great big fat reindeer?"*)

So if you guys are willing to roll the dice on something that will stimulate the same impulse that causes us to slow down and look at car wrecks, check out CLEAN SHAVEN. But if want to see a movie that will entertain you, better go see something with car chases in it instead.

On our headbanger scale of one to four CLEAN SHAVEN gets three disturbed headbangs.

* * *

HOT DAMN!!!! Your jaded Professor has finally seen a scare flick that made him jump a few times, that had him rooting for the good guys, that made him feel like he hadn't seen it all a billion times before. I'm talking about first time director Anthony Waller's new Euro-fright film, MUTE WITNESS.

Now, I want to make this clear. MUTE WITNESS is not something I **haven't** seen a billion times before. But the movie has such great narrative drive, such a great set up, such great performances, I was willing to **not** see the smoke, mirrors, and wires and keep the window of disbelief wide open. This Waller kid has been itching to make a movie for years. You can tell. And MUTE WITNESS is full of the tricks he's just been DYING TO USE for all the years it took him to make his first feature. The tricks are good enough that you can forgive the contrivances.

If you meet anyone who's seen MUTE WITNESS, and who tries to tell you about it, spray the jerk with mace and super-glue his mouth shut. Don't read any reviews that give away the plot. Just see it, and be warned that this is a great movie that manages to stitch together the best of the horror genre with a John Le Carré plot. The deaths in this movie are *awful*, not artfully cinematic, and **very** disturbing.

Russian actress Marina Sudina gives an amazing performance as Billy, the American protagonist. Billy can't speak, she can't understand Russian, and she's stalked by some seriously bad mother fuckers through Moscow. This is not a victim story, like SORRY, WRONG NUMBER. Billie's smart, brave, and resourceful, and she kicks some serious ass. Any movie that pushes your buttons as well as this one does has got to be

worth your while.

On our Headbanger scale of 1-4, MUTE WITNESS gets three and a half headbangs.

That's it for now. Let me see if I can dig up some more stuff like this for next month. It's hard to do. I never thought writing for *Maximum* would entail doing actual *work*, for Christ's sake.

Later.

STRANGE OOZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Moscow as new Dodge City, Sun Myung Moon's days tighter now, ozone throbbing, no hats=floods, the hunt for JFK films, heavy irony abounds, they can take my crossbow - still got my nail gun, King of all sick days, Chinese satellite coming, big $ on Japan's streets, Hello Dalai!, World War I vets - don't tell them anything,...... Before holding hands, double-check what country you're in.........

Wait A Minute Mr. Postman....

Police in Denver detained a 50-year-old postal clerk after he came to work wearing a dress, gorilla mask and a "strap-on sexual device." Told by his superiors to leave work, the man returned with several guns and began making threats.

As part of a five-year plan to open its markets to foreign competition, South Korea announced that it is about to open its astrological service industry, allowing foreign fortune-tellers to practice there. Among the many professions still denied access to South Korean markets are insurance sellers, real-estate agents, lawyers, broadcasters and racetrack operators.

When "Art" is just short for Arthur

British artist Tony Kaye arrived in San Francisco in November with his latest work of art - "Roger - by Tony Kaye." "Roger" is Roger Powell, a homeless man whom Kaye displays inside a steel-framed box. Kaye says that while appearing as a work of art Roger "either just sits or he walks around, takes notes and is very friendly." Powell, who has also appeared at galleries in London and Los Angeles, has signed a contract allowing Kaye to sell him to any interested art collector.

If you've been holding out, now's the time....

The Assassination Records Review Board, the official body appointed to declassify government records concerning the assassination of President John F. Kennedy, has announced an appeal for anyone holding original snapshots or film taken of Kennedy at any time on Nov. 22, 1963 in Dallas, Texas, to kindly contact them at 202-724-0088.

Msweli Mdluli, a member of Swaziland's Parliament, told a public gathering that the country's continuing drought is caused by women not covering their heads. "The majority of women in the country no longer cover their heads, and this is one strong reason there has been little rain," Mdluli said. "So long as women continue to ignore culture, the drought will never go."

Yeah Verily, Duck Dude!

According to Louis Mizell, a Washington security consultant, crossbows have been used to commit crimes in the United States in 92 recorded cases since 1987. One manufacturer says that it sells about 25,000 crossbows in this country annually.

A gunman in southern Egypt shot up a wedding party, wounding three and killing one after he saw his newlywed sister holding her husband's hand at the party. The brother saw the hand-holding as an offense to the family honor.

The government of Argentina's Mendoza province announced that it will now accept payment for taxes in the form of goods that it needs to function, such as shoes, brooms, office equipment, clothing, household cleaning items and sportswear.

Well-known South Korean seer Shim Jin Song, a major television personality and best selling author, has predicted that the Rev. Sun Myung Moon, leader of the Unification Church, will die in either March, April, August or September of 1996.

Sign, sign, everywhere a sign.......

In November Dutch veterinarians discovered a two-month-old kitten which is all green except for a gray spot on her back. University hospital "experts" tried but failed to wash the color from the cat, noting that it is the actual color of her hair follicles and not a dye.

French Veterans Affairs Minister Pierre Pasquini said that after informing 1,355 surviving veterans of World War I that France would be awarding them the Legion of Honor, several dropped dead. Pasquini said, "I know of at least three who died filling out the form that gets them the award."

The United Nation's World Meteorological Organization announced in November that the hole in the Earth's ozone layer over the Antarctic grew at an "unprecedented rate" in 1995, reaching a size at its seasonal peak that is twice the size of Europe, about 7.6 million square miles.

Motorist Donald Post, 52, was killed in November after high winds knocked down a five-ton freeway sign that crashed onto his truck as he drove past. The sign warned drivers of accidents and delays.

Coming to your town in '96

A 2,000-pound Chinese spy satellite, "big enough to survive re-entry," will crash to Earth sometime next year, probably by April. The U.S. Space Command, which is tracking the vehicle, notes that its course could take it over such major cities as Moscow, Washington and London. On board is a spy camera, film and a diamond-studded medallion of Mao Tse-tung.

Darren Robinson, a member of the popular 1980s rap group the Fat Boys, died after falling off of a couch at his home. Robinson, who weighed 450 pounds, had sung on such hits as "Crushin" and "Wipeout."

An eighteen-year-old boy in Bridgeport, Connecticut, wounded himself in the genitals while trying to show his sawed-off shotgun to his girlfriend. The gun was stuck into his pants at the time.

Concerned about security during the Asia Pacific Economic Cooperation meetings in Osaka in November, Japanese police sent letters to all 40,000 of the country's registered owners of nail guns [mostly professional carpenters], requesting that they "try their best" to keep the tools at home during the week of the economic summit. Police also personally visited the home of 1,500 motorcycle gang members asking them to behave during the week-long event.

Eleven-year-old Michael Kearney of Tennessee, the youngest boy to graduate from college according to the Guinness Book of Records, will soon start graduate school at Middle Tennessee State University. While he has yet to decide on a field of study, he dreams of being a television game show host. "Right now he wants to be a game-show host. That's a passion we have to accept," said his father.

A 34-year-old correction officer at New York City's Rikers Island jail has gone to trial on charges that he faked an on-the job accident to sit home and illegally receive his salary. The officer collected his paycheck for more than two years, about $96,000, while being "out sick." He claimed to have hit his head on a wall in May 1988, fell and hit his head in January 1989, injured his arm in February 1992, hurt his left leg in April 1992 and says he was hit in the face by a gym weight in August 1992, all incidents that allegedly took place at work. Authorities claim to have secretly videotaped him driving, running, and shoveling snow during his sick time.

Life In The Other Superpower

• Russian Prime Minister Viktor Chernomyrdin, a candidate in the December parliamentary elections, hired American rap star Hammer to perform at several campaign rallies. Hammer claimed that he was never told that his three concerts were a part of the political campaign.

• According to the Russian Public Health Association, Russians are drinking more that at any time in the last decade and more than any other country in Europe. The life expectancy for the Russian male is now 57 years.

• Russian authorities dug up and removed a 30-pound box containing radioactive cesium which had been buried under the snow in a Moscow park in November. It had been placed there by Chechen separatists who

Columns

told Russian television reporters where to find it. The Chechens warned that at least two other similar parcels were hidden in Moscow and could be detonated at any time.

• Also in November the Moscow News published the rates for contract killings in that city. The base fee to kill someone who has no bodyguard - $7,000. With bodyguard - $12,000. A source in Russia's organized crime fighting unit estimated that the cost of a hit on President Boris Yeltsin would total $180,000.

• During November and the first few days of December, at least 160 drunken people froze to death in the wintry streets of Moscow. "Absolutely all the victims froze to death while they were drunk," said Moscow Health Department officials. "Muscovites are still wandering around town, without realizing that each walk could be their last," Tass reported. "With today's temperatures, it is enough to doze off on a park bench for less than an hour - and never wake up."

Hey Moe! Get the plane tickets!

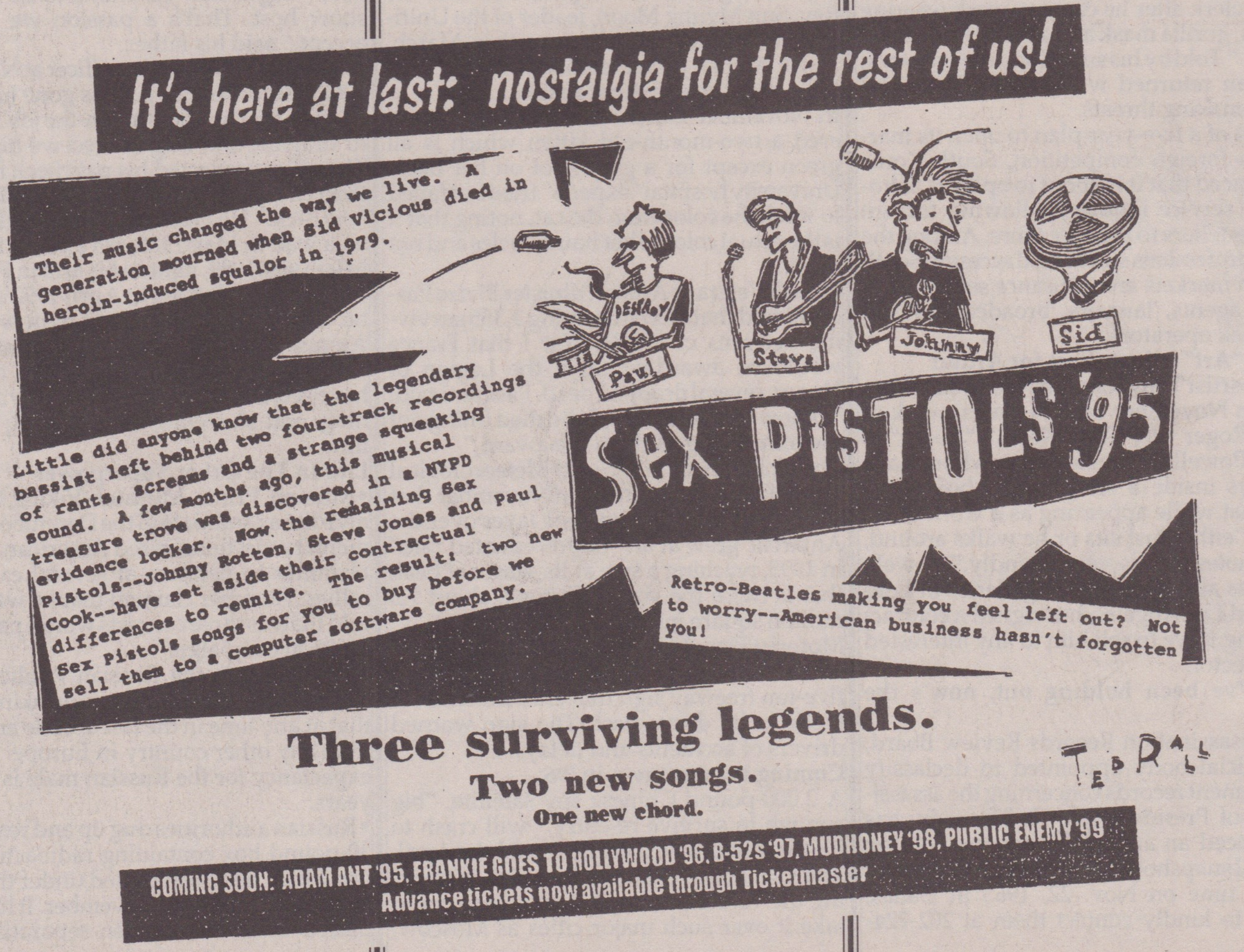
According to an article in the *New York Times*, the Japanese practice of relying on cash to do business has recently resulted in some large scale street robberies. In September 63-year-old businessman Morimatsu Saito was approached on the street by a helmet-wearing man who sprayed a debilitating gas in his face and made off with Saito's bag containing $400,000 in cash. Saito had been carrying the cash from the bank to his office, where he intended to pay his customers who prefer to receive their proceeds from stock sales in cash. The article also mentioned Toshio Miyaji, president of a chain of electronics stores, who regularly carries at least $10,000 in his wallet and up to $1 million in his attache case, all in cash. He has been robbed at least seven times losing a total of $390,000.

Enraged by a booming "reggae rave" taking place in an apartment on the 13th-floor of his East London building, a 35-year-old ex-commando three floors below donned combat fatigues and attacked. First he threatened the crowd with a fake machine gun and then threw a homemade fire bomb into the hallway. As thick black smoke enveloped the scene, he used bolt cutters to cut the power to the apartment, sending the partiers out to grope their way in a dark, smoke-filled hall. In the confusion a 26-year-old mother fell to her death out a 13th floor window. The commando got 22 years in prison. [Thanks to CALIN in Birmingham for this one.]

Of course Lord Vader, we're terribly sorry.

In their continuing battle with Tibetan monks, the Chinese government staged an elaborate ceremony in November to pick six-year-old Gyaicain Norbu as the officially approved reincarnation of the Pancghen Lama, the 11th Panchen Lama, that is. The move came after the Dalai Lama earlier this year blessed another six-year-old child as the 11th Panchen Lama. The problem was that the committee formed in 1989 to find the reincarnation of the 10th Panchen Lama's soul announced in February that they had located the boy. Upon informing the Chinese government, the committee also told the Dalai Lama, who immediately approved the selection. The government then accused the committee of fraud and insisted that another child be found. Immediately preceding the selection of the second child by Tibetan monks, a government official read an official address to the elderly lamas, reminding them that their decision would only be valid if approved by the government in Beijing.

Kohut's latest book is Stupid Government Tricks, available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



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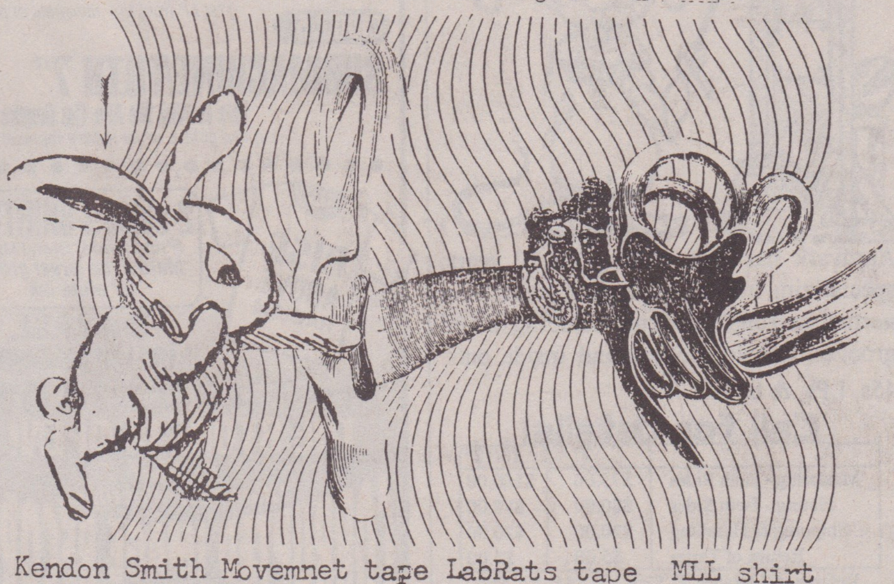

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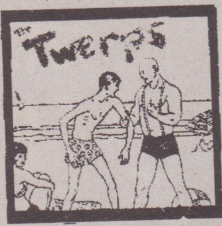

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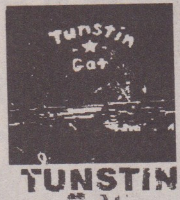

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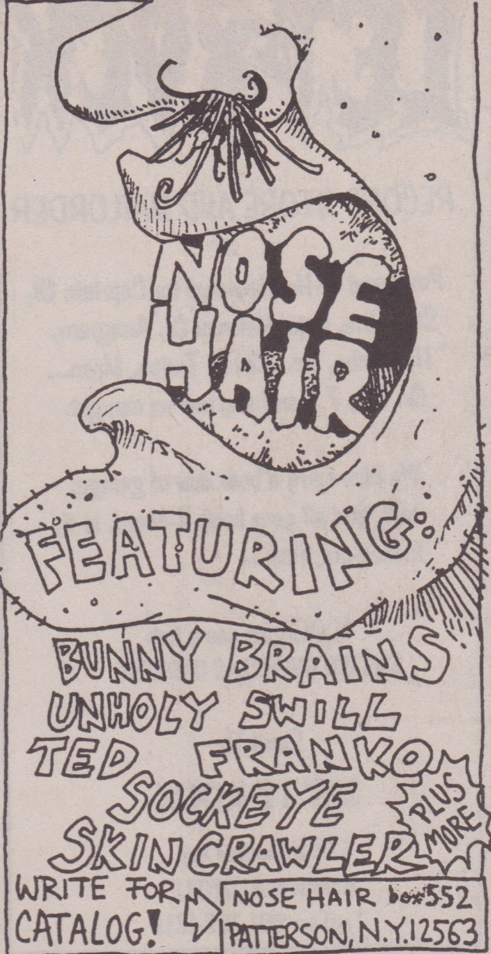

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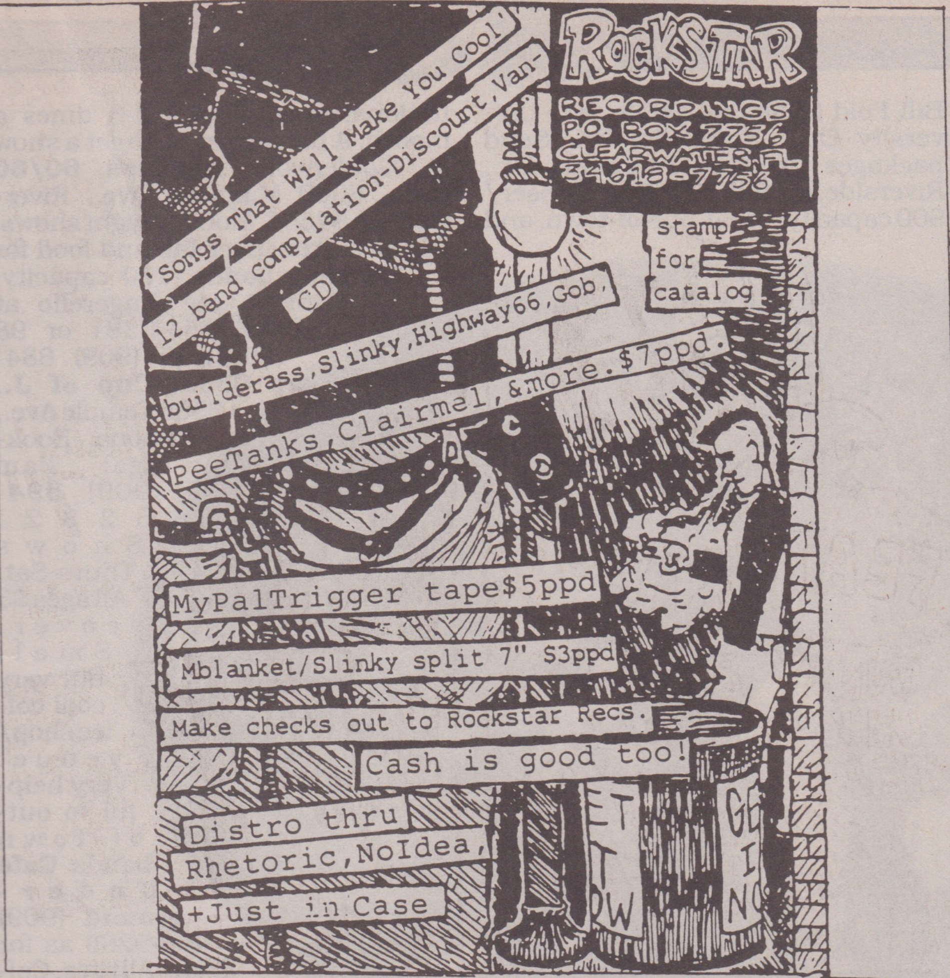

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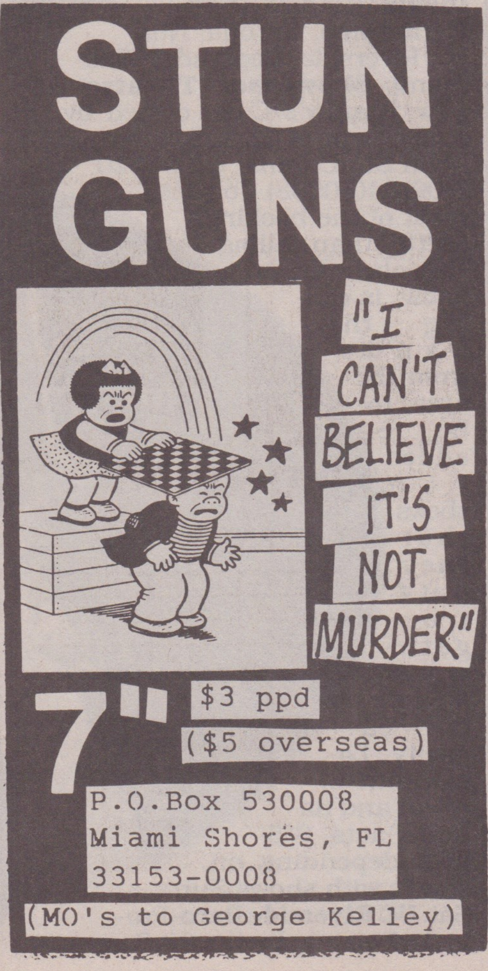

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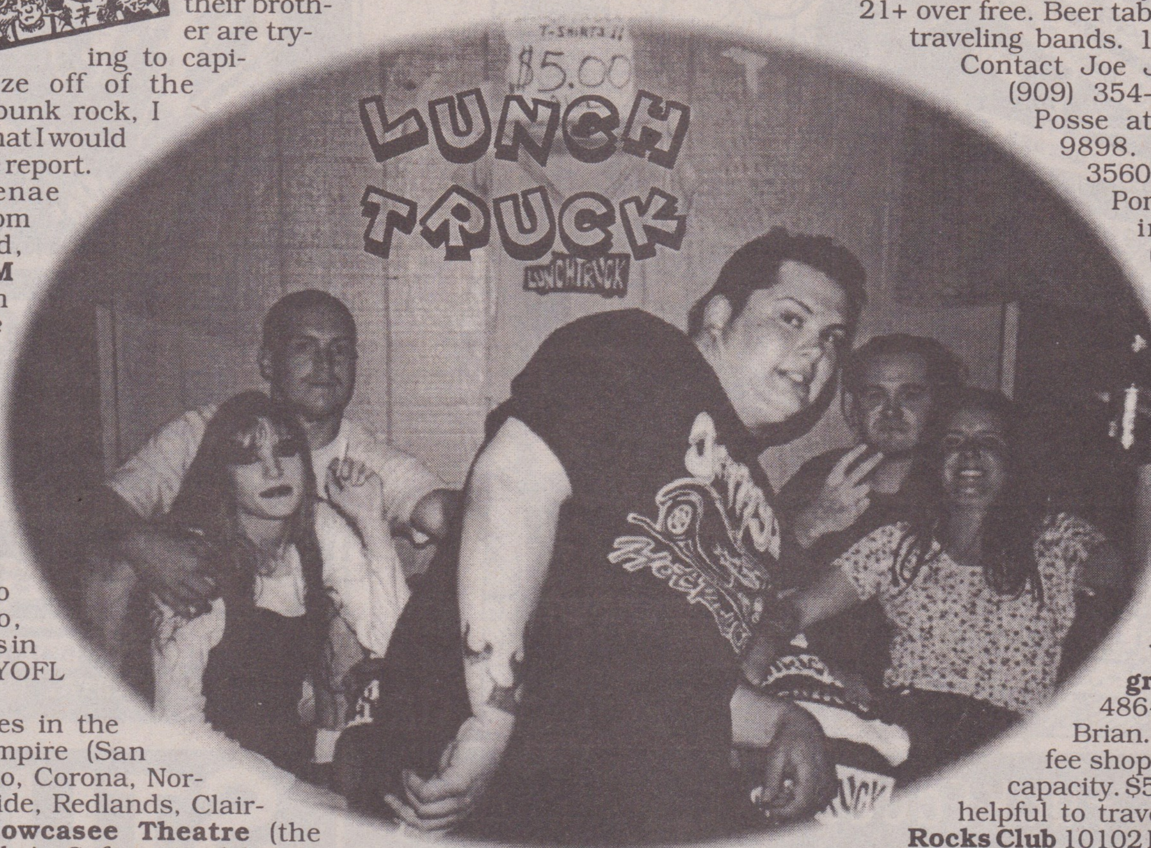
(MO's to George Kelley)

Since our scene is exploding right now and everyone and their brother are trying to capitalize off of the boom of punk rock, I thought that I would do a scene report. I am Renae Bryant from the band, **HESDEADJIM** I publish ***On The Rag*** 'Zine and am starting On the Rag Records, so I am as capable as anyone else to do this. So, here it goes in reliable BYOFL fashion:

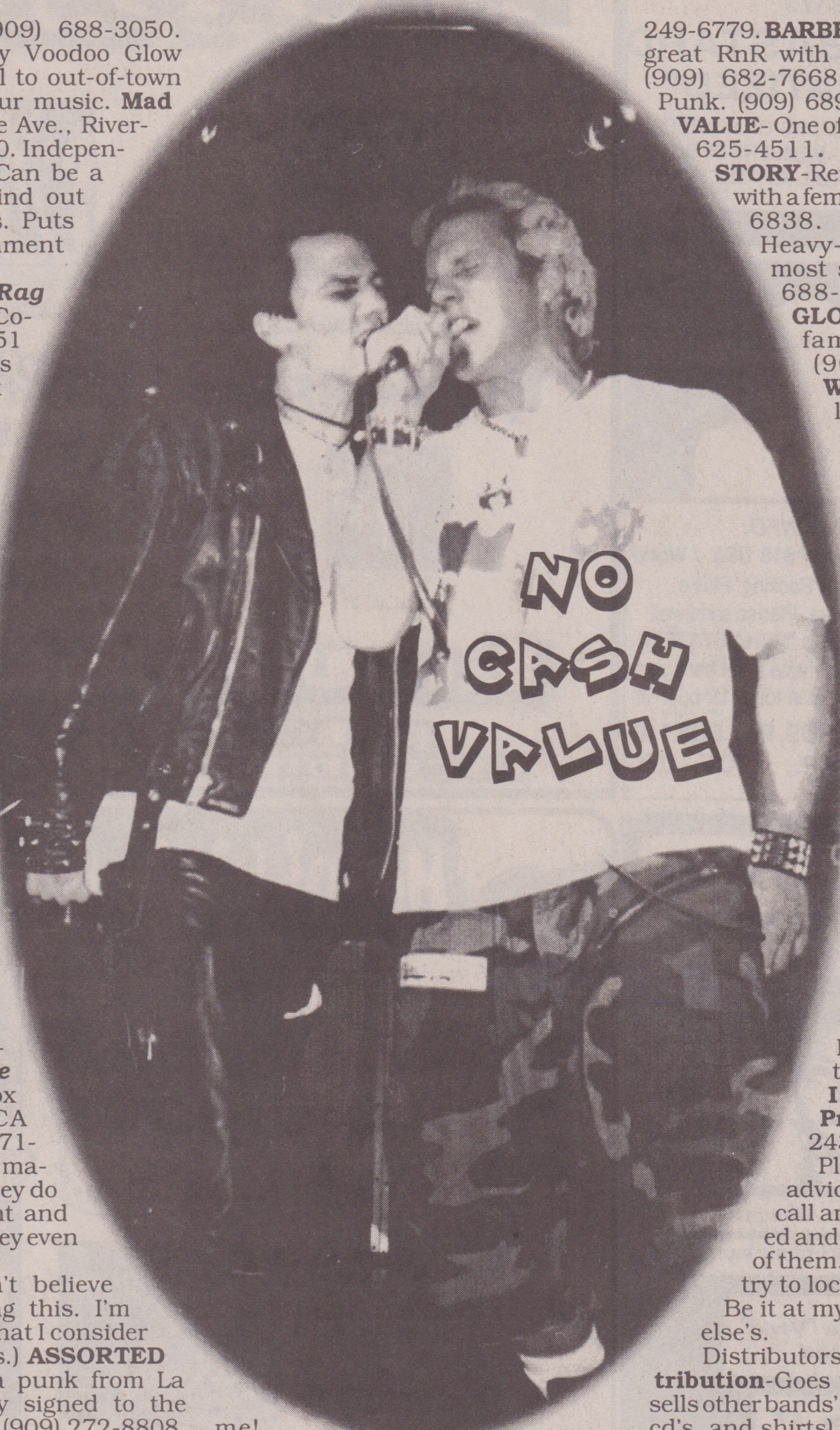
Venues in the Inland Empire (San Bernardino, Corona, Norco, Riverside, Redlands, Clairmont): **Showcasee Theatre** (the new Spanky's Cafe, owned by the same owner of Ezzat Soliman, 683 S. Main St., Corona, CA 91720, (909) 340-0988). Jon does most of the bookings. (Better than calling the club for a show, is calling the bands from the area to be added to shows that they put together.) All ages/ 500 capacity. Local, out-of-town, and national acts. $°5-$8's depending on shows with shows Sun-Sat. **UC Riverside Barn**-Promoted mainly by the 98 Posse-Bill Fold (909) 684-9898. 900 University Dr.,- Riverside, CA. Send packages to: 6168 Pachappa Dr., Riverside, CA 92506. All ages+ beer/ 900 capacity. Local, out-of-town, and national acts. Shows 2-3 times a month. A harder venue to get a show at. Goldenvoice Affiliated. **60/60 Club**, 6060 Magnolia Ave., Riverside, CA 92506. Monday night shows. 21+ over free. Beer tab and food for traveling bands. 150 capacity. Contact Joe Jingerello at (909) 354-5381 or 98 Posse at (909) 684-9898. **Cup of J.**, 3560 Temple Ave., Pomona. Bookings: Pam (909) 594-5282. Shows Thurs-Sat. All ages $3 cover. Small but very cool coffee shop/ venue. Very helpful to out-of-town bands. **Cafe Underground** (909) 486-9268 as for Brian. All ages. Coffee shop/venue. 300 capacity. $5 shows. Very helpful to traveling bands. **Rocks Club** 10102 Indiana Ave., Riverside. For bookings: Joe Jingerello (909) 354-5381. Thurs. night shows only. 18+ over. **House of Rock**, 3742 Park Sierra Dr., Riverside. (909) 351-2000. 18+ over. 500 capacity. Joe Jingerello. **Congo Ent**. puts shows on at the San Bernardino Arena. Usually all day events. Contact: Dave Swanson (909) 683-6656.

Record Stores: **Cheap Guy Music**, 10265 Arlington



Ave., Riverside. (909) 688-3050. Owned and run by Voodoo Glow Skulls. Very helpful to out-of-town bands. Will buy your music. **Mad Platter**, 10117 Hole Ave., Riverside. (909) 351-6910. Independent music store. Can be a good resource to find out where other shit is. Puts music on consignment only.

Zines: ***On the Rag*** Zine, P.O. Box 251. Corona, CA 91718-0251 (909) 371-7443. This is my zine, and it rocks. Interviews with independent artists and musicians (signed and unsigned). Review all the way to your anus and back. All material sent to us will be reviewed. 8.5 by 11. #5 out now. Sixty pages Free in Inland Empire. Send $1.25 or four 32¢ stamps. (909) 275-9129 Renae or (714) 505-3716 Alicia. ***Blow My Colon***, P.O. Box 1312, Claremont, CA 91711-1312. $1 for mature readers. I think that the title of the zine and the last statement speak for themselves. ***Underscope Magazine***, P.O. Box 1203 Corona, CA 91718-1203 (909) 371-7443 Pretty much a major label zine, but they do feature independent and unsigned artists. They even do demo reviews.



Bands: (I can't believe that I'm attempting this. I'm going to limit it to what I consider independent artists.) **ASSORTED JELLY-BEANS**-Ska punk from La Sierra High. Newly signed to the Vandals new label. (909) 272-8808. **BACKSIDE**-Punk rawk everyone is talking about. (909) 735-9876. **CLOCKWORK**-Classic rock. (909) 735-3468. **FIGHTING CAUSE**-Last Resort Record artist. Fast punk rock for your soul. (909) 885-2516 **PLUTONIUM**-Melodic punk. (909) 359-6633. **HATE DEPARTMENT**-It's so scary to make him stop spitting on me! (714) 492-1507. **HAMPER**-High school punk at its finest. (909) 783-2412. **LOS INFERNOS**-Rock 'n Roll. Cadillac Tramps style. (909) 351-0532. **HE'S DEAD JIM**-Punk Rock with female lead. It's mean. I mean it's me. (909) 275-9129. **MULCH**-Someone compared them to Bad Religion. (619) 249-6779. **BARBEQUE KINGS**-More great RnR with a stand-up bass. (909) 682-7668. **NUMBSKULLS**-Punk. (909) 689-0388. **NO CASH VALUE**- One of my favorites. (909) 625-4511. **MOCK TURTLE STORY**-Reminds me of James with a female lead. (909) 793-6838. **TRIBAL LUST**-Heavy-styled rock that most seem to dig. (909) 688-3050. **VOODOO GLOW SKULLS**-That famous ska punk. (909) 688-3050. **WHITE KAPS**-Hopeless records recording artist who can bust out some fine punk tunes. (714) 840-6276. **RIOT GUN**-Good punk rock stuff. (909) 735-8296

Activists' Groups/Collectives: **Food Not Bombs**-I'm (Renae) trying to start a collective here in Riverside. Call me if you can offer any ad~ice or assistance. (909) 275-9129. P.O. Box 251, Norco, CA 91760-0251. **Solidarity**-Chani (909) 369-4038. **Inland Womens' Coalition**-(909) 884-6188 P.O. Box 1982 Rialto, CA 92377-1982. **Inland Aids' Project**-(909) 784-2437.

Places to Stay: The advice that I have is to call any of the bands listed and try to stay with any of them. Or, call me and I'll try to locate a place for you: Be it at my home or someone else's.

Distributors: **Lowercase Distribution**-Goes to local shows and sells other bands' shit (records, tapes, cd's, and shirts). Also does mail order: 1790 Cottonwood Drive, Colton, CA 92324 (909) 824-5036

Record Labels: **Cheap Guy Records**-Paul Chavez 10265 Arlington Ave. Riverside, CA 92503. **(909) Records**-Rene Felix 3644 Van Buren, Unit C Riverside, CA 92503. **On the Rag Record**-Renae Bryant P.O. Box 251 Norco, CA 91760-0251.

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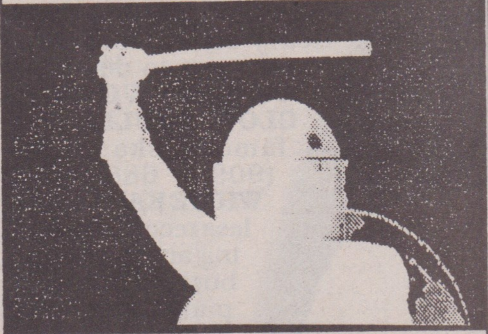

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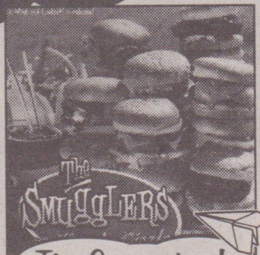

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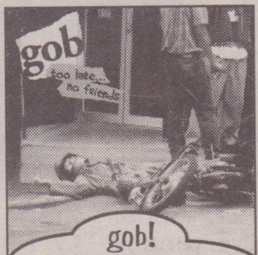

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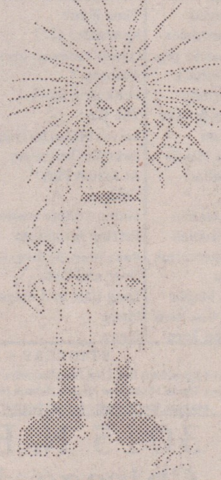

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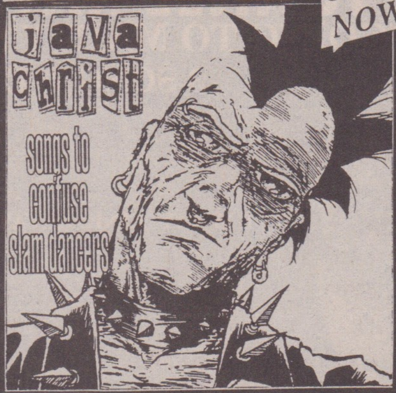

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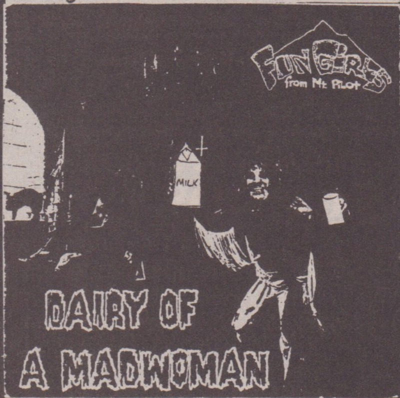

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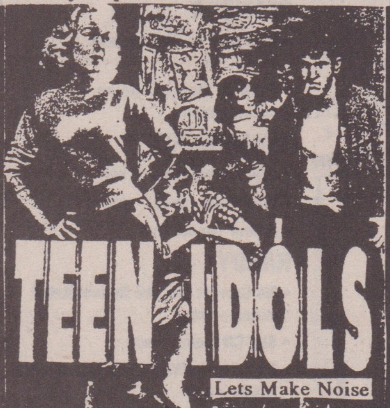

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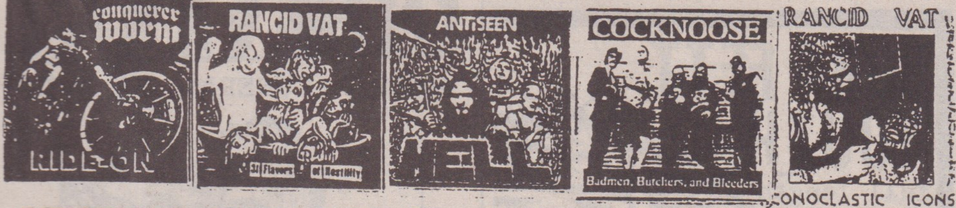

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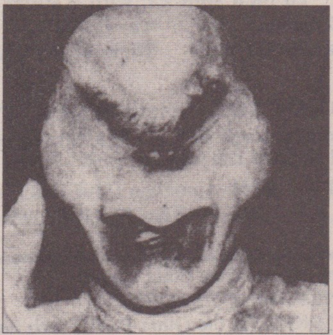

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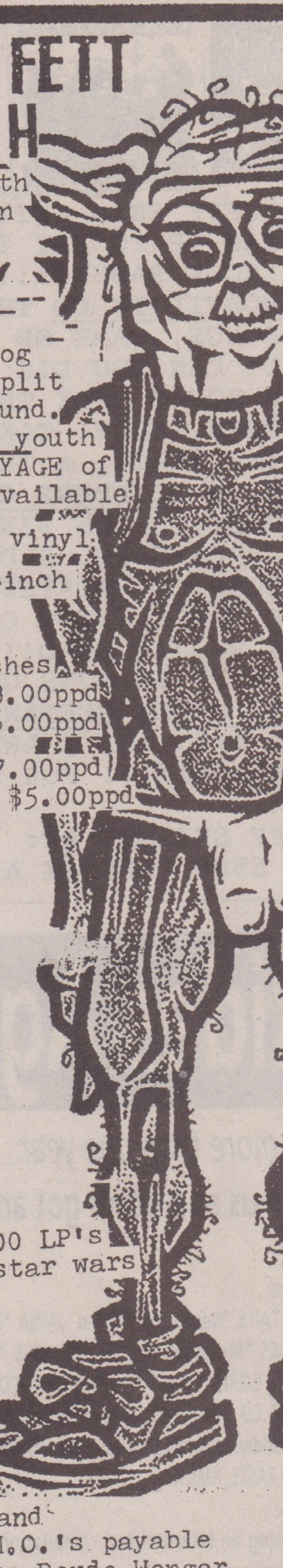

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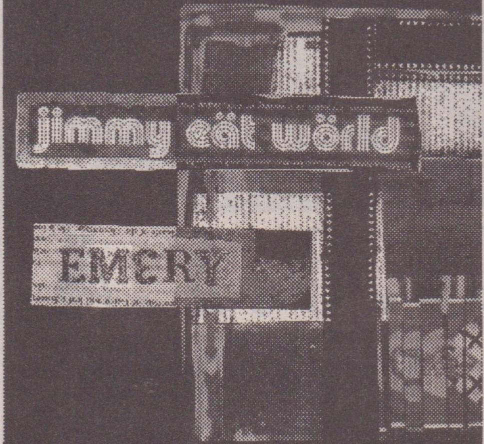

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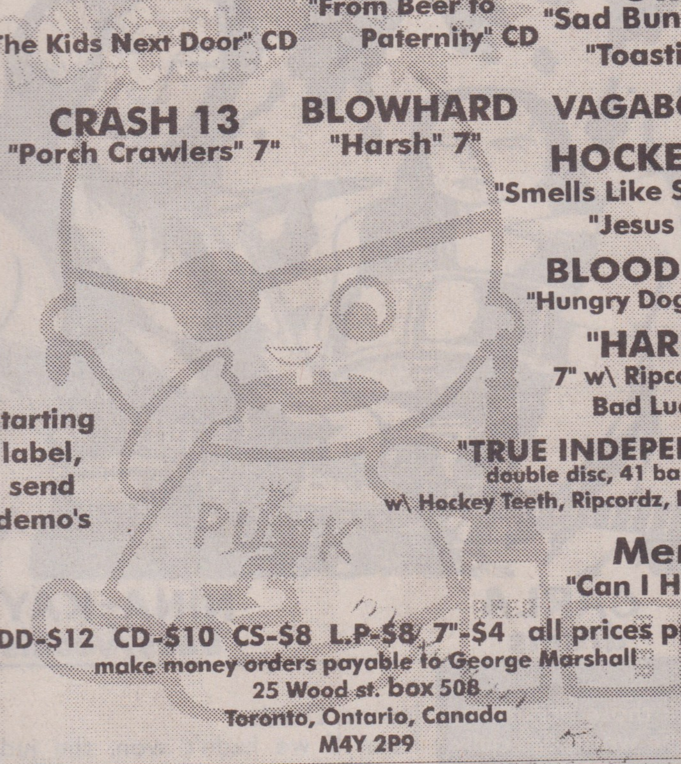

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Interview by Bev, John, and Mick

JOANNE
quitar

RETA
vocals/quitar

CARLA
drums

NINA-KAYE
bass/vocals

MRR: Let's talk about your experiences in Operation Music Storm? Now that you're famous (ha ha!), what are you going to do? You're going to put out a CD I hear?
Reta: Yeah, like Yeah. (laughter) Like Yeah, you know.
MRR: All the band say "like yeah".
Reta: Like Yeah. Right.
MRR: Okay. So you're putting out a CD? And which one of you is a ventriloquist? (laughter).
Joanne: I am. Bev's my puppet.
MRR: Yeah, I can drink a can of beer & speak at the same time.
Reta: Seriously...
Joanne: Yeah, We are going to put out a CD & a video.
Reta: That's gonna just fuckin' rock. (more laughter)
MRR: How was it when you did Operation Music Swindle?
Reta: Well, you see, I was brought up on the Sex Pistol's "Rock & Roll Swindle", and it's the only reference I have of how to run a band. [shitloads of laughter]. That's why we entered Operation Music Storm.
MRR: Okay, Reta, you don't have to yell into the tape deck.
Joanne: We knew how to do it because other people told us how to.
MRR: Yeah, take copious amounts of drugs & fuck the organizers.
Reta: I wouldn't fuck those organizers for all the drugs in the world. Specially not.
MRR: There were no technicians on stage when you played were there?
Reta: There were when we played.
MRR: So, what about the other bands?
Reta: Oh Yeah, [none for them].
MRR: You demanded that there were techs.
Reta: Yeah, coz we're obnoxious & rock stars & everyone was too scared not to vote for us.
MRR: And you're women, all this P/C shit.
Reta: We were seen, like, cutting guy's balls off the night before.
MRR: You were seen doing it?
Reta: Yeah. [mucho laughter]
MRR: Like the movie Switchblade Sisters
Reta: The judges just got it right, Okay! ***[John & Mick & Bev raving in the background about all sorts of shit]***
Joanne: Hey - there's all these new band members John, Mick, Don (what the hell are these men doing in Snort - well, they're not).
Reta: Like I said, the judges got it right.
MRR: So, what would have happened to the judges if you hadn't won?
Joanne: Death.
Reta: If we hadn't won, the judges would've all had sex changes, so therefore there would've only been 2 male judges, 6 female judges.
MRR: Oh Yeah.
Reta: Well you see, we're actually surgeons. we just do Snort for a hobby.
Joanne: We're actually sex change surgeons.
Reta: We have a lot of spare parts as well.
MRR: So, you blow your own horns when you're changing sex as they did in "Let Me Die a Woman" (Doris Wishman).
Reta: Excuse me?
Joanne: We didn't turn up to that 'cos we were too drunk to go.
Reta: What, to Operation Music Storm?
MRR: Didn't you turn up to Operation Music Storm?
Joanne: We were there in spirit.
MRR: And they won, amazingly.
Reta: Yeah, no other spirits could've rocked out on stage like we did. We astrally travelled down to Dunedin because the band's bus left without us - they couldn't be bothered fuckin' waiting for us - we had to find our own way - played and won
MRR: So, how did the other bands react to you when you won? [long pause

Reta: Nobody spoke to me. [Everyone in the room cracks up laughing]

MRR: Is that because you won, or because..?

Reta: Okay, they don't speak to me anyway

MRR: How do you feel about being referred to as like L7?

Reta: Yeah, it's really "nice", I really enjoy it. No, no, don't put that.

MRR: Reta says, grinding her teeth.

Joanne: We really like L7, but, hey, it's a bit boring. (always being compared)

Reta: It's like we've been playing in this band for 2 years, and on just about every review; "All woman band - all chick band - just like"L7" which gets really boring

MRR: How long have you been playing in bands for?

Reta: We played in our first band together (Reta & Joanne) 12 fucking years ago.

Joanne: Yeah.

Reta: And it's not like it's a competition or something, it's just that people in this country or backward - all the journalists can say - the only other woman's band they can think of is L7 cos they don't know shit from their asses.

MRR: And there's other bands too, like the Headcoatees & the Fwiggs. Even sixties garage bands like the Shaggs.

Reta: Yeah, I was really into Dianna Ross & the Supremes when I was really young.

Joanne: It seems to me that journalists don't know that there are other female bands around, and the only thing they can relat to that's rockin' is L7, and L7 are a great band, but...

Reta: Yeah, and some friends of ours are in another band, and they got compared to L7 and they're nothing like L7. And there's another all woman band that are kind of a bit weirder, so they get compared to, like, Babes In Toyland.

MRR: So, you can't do good Rock & Roll in this country without being compared to someone else of you're a woman?

Reta: Yeah, sure.

MRR: Music isn't taken too seriously in New Zealand?

Joanne: Yeah, people aren't into the historical thing. they can't go back 5 years to see where things came from

MRR: I always listened to women's bands, and have a good selection. It seems that because you are all women, though, that you're seen as a sexy novelty rather than competent musicians.

Reta: There's not the Snort band, it's "the all girl band Snort". If one of our band members left, and could only be replaced by a man, I wouldn't give a fuck, coz it's the music that comes first. Unless of course that person was me, then I'd be really fucked off. but that ain't gonna happen. the reason I wanted to have in all women line up us that I don't see it us anti-man, I see it as pro-female. A lot of the songs I write about are experiences I've had, so I wanted a band that would undrstnd those things and had the some sort of shit happen to them.

Reta: At your gigs you get both women & men who enjoy your music?

Reta: Yeah.

MRR: Do you get lots of groupies?

Reta: Shitloads.

Joanne: We don't know what to do with them, actually.

MRR: Would people know that you were women if they heard you on the radio?

Reta: Hell, no! (lotsa laughter)

MRR: Like, you say that people refer to you as in all woman band, but will they recognize you as being women in a band when they hear it?

Joanne: No.

Reta: Unless they had it shoved down their throats.

Joanne: If they played it on the radio they probably wouldn't know.

MRR: Unless they listened to the lyrics perhaps?

Joanne: [?]

MRR: People don't take women's bands as seriously as male bands?

Reta: No, they don't. That's why (Operation Music Storm) was a surprise win. It's like 12 years ago I started playing rock music and finally it's like "Oh gee, I'll talk to you now that you've won Operation Music Storm because somebody's taken you seriously, So now we're allowed to take you seriously

Joanne: It's that whole thing of other people telling you what to like, what to listen to. Oh yeah, then you like it because you've been told to.

MRR: Have you been getting bands asking you to play with them now that you're winners?

Reta: Just as usual, we've always had people asking us to play with them, we have got friends.

MRR: That's good to hear.

Joanne: And they're all here tonight - all five of them.

MRR: What do you think of the music industry in New Zealand? (I had to ask this one cos it's such a good joke)

Joanne: What music industry?

MRR: So, what started you playing music originally?

Reta: Because, because, the year I was born man landed on the moon. '69.

[Now there's a bit of banter about having surgical instruments for hands, retractors, etc. Now back to the interview.]

MRR: So what are Snort's plans for the future?

Reta: Well, we want to have a practice tomorrow before we play.

Joanne: And become really good at Kung Fu.

Reta: Yeah

[Everyone starts raving about whirlwind kicks, crescent knife, swaying fist, and other Fu moves.]

Reta: Yes, we have a future.

MRR: Do you think you'll go to America?

Reta: Um. If some really hunky guys like our interviews and our photos, put together lots of money, and fly us over us we can beat you with our massive sound.

MRR: And supply a babysitter..

Reta: And supply a babysitter. We would love to go to America.

Joanne: Love to go to America.

Reta: Cos we've played with this band that came from America and they were really cute.

MRR: Who was that?

Reta: I can't remember.

Joanne: All You Can Eat.

Reta: I can't remember.

MRR: So, you'll play with any band from America as long as they're cute.

Reta: Yeah, except for Henry Rollins. cos he's a real ugly bastard (cackling laughter from the crew). He was so violent, and you know he kept on getting a hard-on all the way through the gig, and he had like holes in his shorts, and all you could see was his dick. And he was so fucked off about it. He abused all the women up the front - it was great - and he had to walk around the crowd afterwards aplogizing to everybody (We're all rolling on the floor laughing uncontrollably.)

MRR: There's only Joanne & Reta here for this interview. Where are Nina-Kaye & Carla?

Joanne: Well, one has a hell hangover... and the other has a hell hangover. And they're going out tonight to get another hell hangover.

MRR: So, how do you get these hell hangovers?

Joanne: You drink huge amounts of cider.

Reta: Yeah, the other members just couldn't make it

MRR: You went and played to the Mushroom Ball. What was that like?

Reta:} That was great.

Joanne: Good people

MRR: For the readers, what is the Mushroom Ball?

Reta: The Mushroom Ball is a big party, held once a year in New Plymouth, where the little iddy-biddy cute mush-

rooms pop outta the ground, and you pick them up and eat them, and everything turns really lovely & soft, or really harsh & cold, (you can tell this woman's experienced) and you go down in a hell death-trip and you're never coming out... Apart from that, a whole lot of people get together and organise a gig in NP when that happens ,so the freaks can come out and listen to lots of good bands. We played and it was great.

MRR: Bands came from all over New Zealand to play there?

Joanne: Yeah. We really enjoyed ourselves.

MRR: You played in Auckland before that. What was that like?

Joanne: Auckland wasn't very good.

MRR: Enuf said. Back to Operation Music Storm. What did you win?

Reta: We've won recording time, a CD single, and a $5000 New Zealand on air video.

MRR: Will that video be played on New Zealand TV?

Reta: Yeah

MRR: So you should open a few eyes/ears?

Reta: Yeah, hopefully.

MRR: What other bands have you been in?

Reta: Well, first one 12 years ago. We both played in the Axemen, who changed to the Axemin for about 2 months while they had some girls playing with them, and um..

Joanne: They were being P/C

Reta: I don't know. What did you do after that, Jo?

Joanne: I played in a band called I.M. Force for a while, and an all-girl band called Kick Off - with my twin sister Sharon who played drums & Bass - for a while, and I've played for the Renderers and various other mixtures of people - some bands had names, and others didn't. Then me & Reta played in the Stepford 5.

Reta: But before that - while you were doing all that - I was in Auckland getting drunk. then I came to Christchurch & got drunk, then I got bored with getting drunk so I joined a band & got drunk - that was the Axel Grinders - AND then WE got drunk and split up. Then I was in Babycakes - a covers band. We did things like Lime Spiders & Butthole Surfers and things like that, and all the punk rockers would come & pay lotsa money to see us play, and then we formed the Stepford 5.

Joanne: Stepford 5 released a few singles overseas.

MRR: Is that the last band you were in before Snort?

Reta: Yeah, it was. That was another "all woman band".

Joanne: We were a trash band

Reta: Not many people liked us.

Joanne: But people who did loved us.

MRR: You sold lots of the "Cave of Love" single.

Joanne: Yeah, we did.

MRR: Reta, where did you learn how to break guitars?

Reta: It wasn't me. It wasn't me. Okay, I got really fucked off cos we were playing a gig and feeling hassled and everyone was just standing there, and being boring, so I thought, what the hell.

[Reta's now reading the *Answer Me* and getting totally grossed out by it.]

MRR: Is it worth playing music in New Zealand?

Joanne: Definitely

Reta: Well, we live here so we have to.

MRR: Do you intend to move out of Christchurch?

Joanne: No, we love Christchurch, we live here

Reta: I love Christchurch, but I hate it, but I hate everywhere else more.

MRR: So you haven't been run out of town yet?

Reta: No.

MRR: But you live out of town.

Reta: Ok, I've been run out of town. I live in the country, I'm a hick.

MRR: But you have to do that, don't you, cos you owe so much money 'round town to landlords?

Reta: Okay, you don't make a hell of a lot of money playing music in New Zealand. I'll say that I had to take the midnight express out of town.

MRR: Do you think that your landlord'll be reading this interview?

Reta: Yeah, I'll give my new one a copy of it, but my old one is a company sort of thing, and I owe them lots of money - but they've found me.

MRR: So you need lots of money and support.?

Reta: No, they'll just break my arms.

MRR: So you'll need new arms then - So send us arms from America. You've distributed the records you've done yourselves. Why is that?

Reta: We always have because we thought nobody would possibly be interested in our music. We got that complex when we were in Stepford 5, when people used to boo us off the stage..

MRR: Was there a reason?

Joanne: Well, we couldn't work out one.

Reta: We thought we were really great. You know, these women wearing trashy clothes, harlots, and playing trashy music. It was all originals, although we did d a cover of Herschel Gordon Lewis' "Get off the Road". All our posters were influenced by Faster Pussy Cat Kill Kill. That sort of thing, and we tried to look like that - and nobody liked it - Except in Auckland.

MRR: So, what's your favourite piece of equipment?

Joanne: I've got a Marshall, a lovely Marshall.

Reta: Everyone looks at it and goes "That used to belong to Jimi Hendrix, didn't it."

MRR: Have you sold many records in Europe & America?

Reta: Yeah, the Germans like us.

MRR: It seems to happen that way. People are more interested in your stuff overseas than in your own country.

Reta: Well, maybe it's that we're so awful that someone will like us in Berlin.

MRR: They can't be that starved for music. We'd be worse off here than anywhere else in the world.

Joanne: Maybe it just takes a while to catch on in New Zealand

Reta: Yeah, you have to be a rugby player to get famous here.

[Reta's 2 year old is gettng out of hand, so we'll conclude this interview quickly]

MRR: What about your new CD which should be out this year.

Reta: Well, I want to put "Enemy" on it, but if the company that's distributing it doesn't like it...

MRR: Well, fuck the company.

Reta: Yeah!

MRR: So, you'll do the recording, and even if the company doesn't like it you'll still put what you've done out?

Reta: Unless they legally stop us.

Joanne: They won't be able to.

Reta: Yeah, they're just distributing it for us. But just in New Zealand.

MRR: So, if people want it they'll have to send here for it. What's your latest single called?

Reta: It's called "Hey Creep" and you can get it for $7 ppd. from us at the following address:

GENERATION X

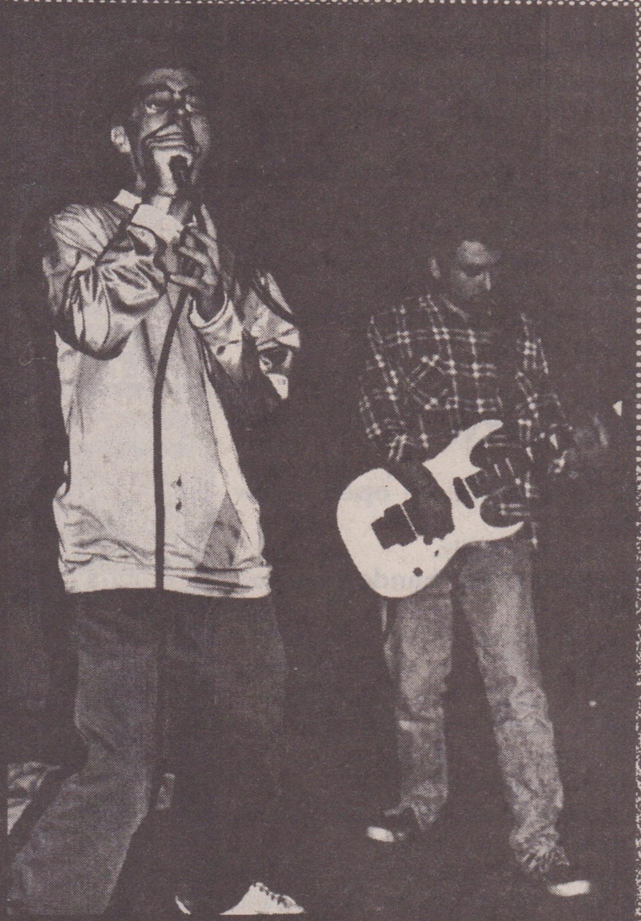
P.O Box 13-585

Christchurch, New Zealand.

HATCHETFACE

I don't know about your hometown, but around here it sometimes seems like nobody is involved in music for the fun anymore. Sure, this whole punk rock thing is multi-faceted as hell, but the FUN is what attracted me to it. Call me crazy, but sometimes I wanna see a band perform some nasty tunes with smiles on their faces. Hatchetface is one of my favorite local bands to see live because they don't preach or cry or bum you out during a show. What you can expect from Hatchetface is a li'l' crowd activity, all around good vibes, and the fast paced thrash we love so much. Rick from Figure Four Records.

Hatchetface first formed under the name Bound in spring of 1993. After they put out a demo and a 7" on Stolnacke records the band played quite a few shows in and around the MA area, and decided to change their name to Hatchetface shortly before the release of their LP on Figure Four records. This interview takes place in Nic's basement. Present were members Matt, Paul, Mike and Kevin. Interview by Rick, photos by Freak The Geek.



MRR: Alright, why did the name change come about?

Paul: Well, we got sick of the name BOound because it seemed as if we were getting asked to play only straightedge shows. The name of our band was one of those "SXE" sounding words, I guess. We were playing all these cheesy shows, attracting cheesy people. Actually a lot of people thought we were really stupid. We got the "why are you here?" attitude at a lot of the bigger shows.

Matt: We are not the big pants-wearing, um...fools, you know. We originally wanted to be a straightedge band...like, we appreciate all the older style bands like DYS, SSD, etc. I love that stuff, when it was straightedge, not "SXE".

MRR: Any of you have any bodily abnormalities we should know about?

Matt: I have a nasty scar on my arm from an aluminum ladder.

Mike: Only my warped bottom lip from the end table.

MRR: You fell on it?

Mike: I was trying to eat it.

Paul: I have only mental abnormalities.

MRR: On the new record, I noticed a lot of songs start with a little drummish intro thing, as opposed to stick clicks, or the song just starting. Does this mean the songs were written from the drums up? Who comes up with Hatchetface tunes?

Matt: Well, I don't write songs on drums, I play 'em out on bass or guitar first.

MRR: That must help, having talent in other instruments?

Matt: I don't know if you'd call it talent, but...

MRR: Mike, you don't write any songs?

Matt: No, he just plays neat stuff.

MRR: What?! I thought you said "he just plays and eats stuff!"

Mike: Like the coffee table.

MRR: Why doesn't Paul puke or foam at the mouth on stage anymore?

Paul: Because I don't have pneumonia anymore.

MRR: Okay, let's talk about performances. In a hypothetical concert, resurrect any band from the past, add Hatchetface and one current band. Who would be on the bill?

Matt: Led Zeppelin or Agnostic Front ('84 era), us, and oh I don't know.

Mike: Led Zeppelin, Dead Can Dance and us.

Paul: Are the Cro-mags still together? (*nobody can come up with a straight answer*) I guess the Cro-mags, Hatchetface, and the Cro-mags.

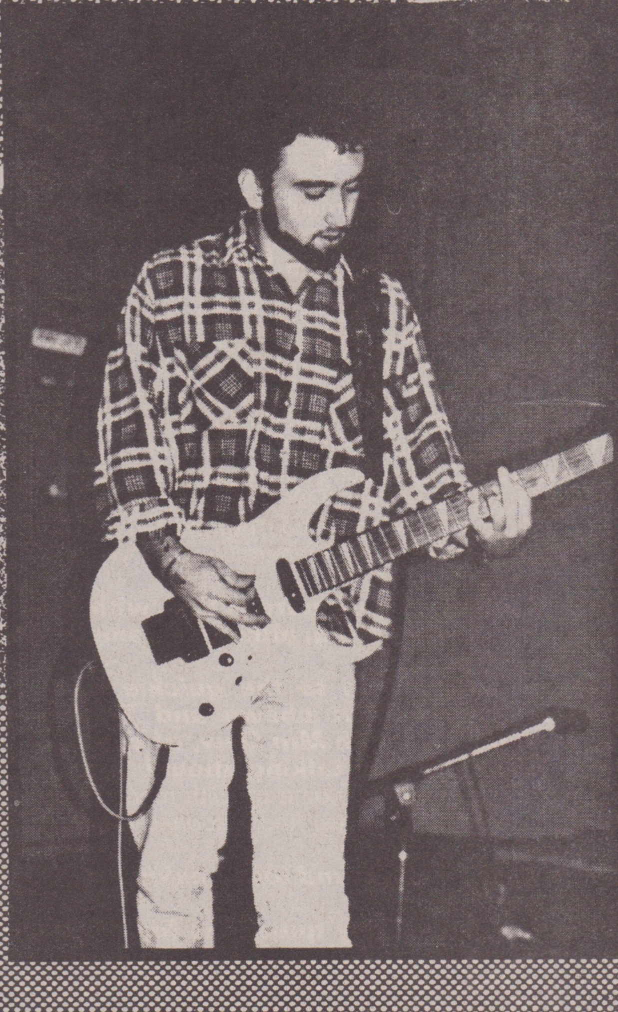
Kevin: Jane's Addiction, Kingpin or the Police, not Hatchetface, and Quicksand or Opposition.

MRR: Okay, how about listing your favorite non-hardcore records of all time?

Matt: Led Zeppelin "Traveling Riverside Blues" on blue vinyl,

MRR: So if you are out in Abubaca, Kentucky or somewhere, and you are faced with an emo(tionless) crowd, would you try to go extra nuts and shock the shit out of them?
Paul: Well, no. Most bands they like are the type where "Oh, I'm gonna cry or bite the carpet or hit myself with the mic, break strings..."
Matt: That whole bit is a bunch of crap. It's one thing if you are getting energy from performing, from the crowd's reactions, but if nobody's reacting it's all an act. It's bullshit. I understand that not everybody wants to go crazy all the time, but it should reciprocate the respect that they want to get for people who are dancing, you know? If somebody wants to dance, let 'em dance. Let them have fun.
MRR: So the main point of the Hatchetface is to include fun at all times?
Matt: Exactly. There's a bit too much preaching these days.
Paul: If I wanted to be a politician, I would not be in a hardcore band. I'd be a lobbyist or study political science. Politics certainly have a place in music, but I don't want to go to a show and get depressed when people keep bitching.
MRR: I know you guys pretty well and I've noticed some personality differences. No offense, but how do you guys stand each

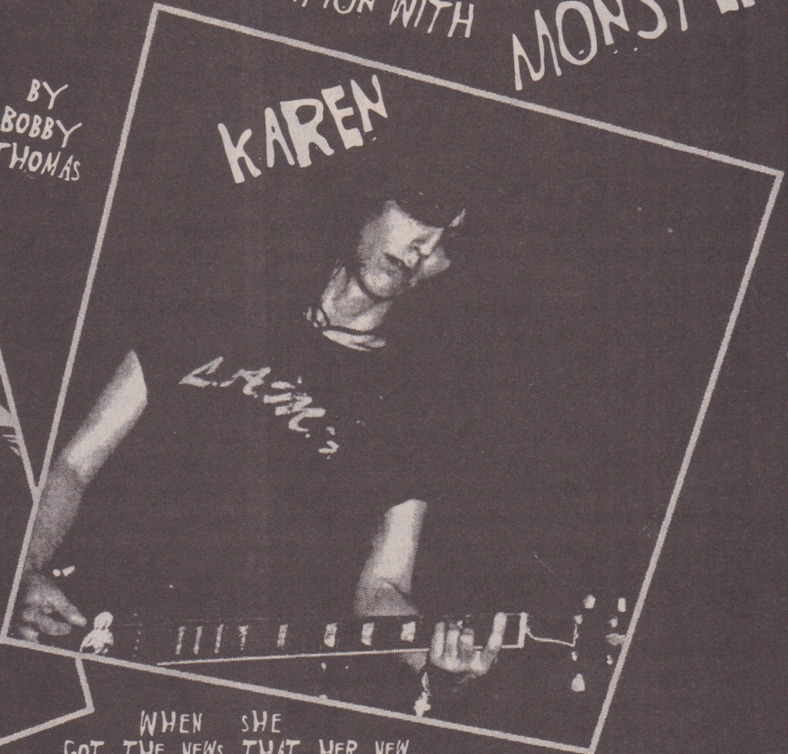
The Who's "Quadrophenia", some Iron Maiden import thing I have..
Mike: You're just bragging about your record collection..
Matt: Shut up!
Mike: Okay, my favorites are Jimi Hendrix Experience "Live at Winterland", Journey's Greatest Hits...
(insert much laughter)
MRR: No, that's good stuff! You have to have a Journey tape around for when the ladies come over..
NIC: Girls love Journey!!
Mike: I love Rush, by the way..
(hack, cough, chuckle, "ahem" by all present)
..Van Morrison's Greatest..(*"Oh JEEZUS, Mike", etc.*)
MRR: Okay Mike, you're done. How about your most hated hardcore record of all time?
Matt: I hate most current "sxe" stuff. Jokehold, I mean Chokehold, anything by Strife, Earth Crisis.
Mike: I hate everybody except for Eye for an Eye, Rorschach, Agnostic Front, nothing current.
(*Matt farts.*)
Kevin: I hate all emo cheese. And that "Boston is burning" comp.
Paul: I hate anything by Shelter, and I friggin' hate Split Lip. (*entire band erupts in agreement*)
MRR: When you guys play in your hometown it's always pigpile mayhem, everybody's really into it. I know you must get a kick out of that for sure, but is it equal to the "bum-outittude" you'd get from a really rigid crowd where "nobody moves, nobody gets hurt"? Do the more rockin' shows make up for that?
Paul: Yeah. I'd say playing in our area is the best thing in the world, it's awesome. We don't get to travel a hell of a lot. So the shows we play outside of our immediate area, we get the "unknown band syndrome". I don't really care but...
Matt: There are kids that like us, but...we don't like them. If our good friends travel with us to a show, they try to enjoy it and (gulp) dance, and they get attitude from the locals where we happen to be. Hippies, hippies.



other sometimes?
Matt; Well, we all pretty much piss Mike off. It's usually the band vs. Mike. He gets extra shit from me because he's my brother, but he's not really "a hardcore", per se. I'm pretty much the only bandmember who is really really active. The other guys are into it more than my brother, because he's 15 and he likes Rock n' Roll. So, it's usually us against Mike. It's all in fun, though.
MRR: Why do you think all the "twin city" (Fitchburg/Leominster area of MA) bands have more or less a pretty heavy sound? In other words, why is there no such thing as "twin city emo"?
Matt: I don't know. Our area seems kind of special. We don't care what the current trends are. The fads don't hold up here.
Paul: I think all the people in their 20's now, around here anyway, all got into it around the same time. That's when there were wicked good shows in boston where 700 people would show up, it was the best. It was pretty special for a lot of us, so when things started to change and these weird trends set in, we realized everything kept changing with every fad..
Matt:..for the worse.
Paul: So this little scene continued to make nastier music, and stayed angry.
MRR: Well, the nasty hardcore sound has withstood the test of time, for sure.
Matt: Oh yeah, I hope there are always bands making nasty noise. The bands around here, well, they play fast. It's hardcore. But everything is polarized today, it's either right-wing macho dudes wrestling at the $20.00 rock clubs, or it's playing in front of 7 people in the most DIY of basements. There is no medium.
MRR: Well, there are lots of little scenes in MA, and all kinds of bands.
Matt: I know, but a few years ago you'd have these really diverse shows, where the tough guy bands would play with the wimpy sxe kids, or any combo.
MRR: Like Nausea being booked with Crucial Youth.
Matt: Now it's all the same sort of bands playing to a select crowd, or so it seems. But last night we played with Opposition and this two man band, just drums and guitar and they were great. I think the whole DIY ethic is wonderful, but I don't think a big show is a bad thing. Playing at parties or in your basement is fun, but it can't be the only way, that's dumb. Or renting out a hall with a nice stage but not using it because it's a "DIY" show. That's just stupid. I mean big business is kind of bad, but you can still have fun at a club. Plus, people know where they are, you can take a train or something.
MRR: Maybe we'll see more of that, with "punk" being the next big thing, although it smells a bit sketchy to me.
(we leave for a run to the quickie mart for Goldenberg's peanut chews and Toblerone, washing it down with Mtn Dew, of course.)
MRR: What were we talking about?
Matt: We were trying to come up with more questions. Jesse, any questions for us? *(no response.)* Jesse!
Jesse: Wha?
(We begin to call around town, asking people if they have ?'s)
MRR: Hey Muzzi, any questions for the 'face? Ok, next caller. Alright, alright. If we were to refer to Hatchetface as a single being, what would his name and occupation be?
All: He'd be called MattMikeKevinJustin and he'd be a lawn-mowing soundman newsboy laundromat attendant shelf stocker, and he'd be 83 years old.
MRR: Matt, describe your first drumset.
Matt: It was a Muppets drumset.
MRR: With the paper heads and pieplate cymbals?
Matt: Yup, and after that I got my dad's old set, and I got a whole new set when I got back from Europe last winter.
MRR: Mike, your first bass was?
Mike: It was a black piece of shit Cort slammer bass.
MRR: Let me guess, a Gorilla amp?
Mike: No, it was a shitty multivox 5-watt thing.
MRR: Paul, what was your first microphone?
Paul: I never had a microphone. I had a saxophone once, in 6th grade. I hated it. I always tried to leave it on the bus, but the damn thing would come back to me. It still haunts me to this day.
Kevin: My first guitar was a red Cort piece o' junk. I sold it to Jack O'shea for 40 bucks. He sold it to some kid Nick, and last summer we found it upside down in Nick's garage sticking out of a crate. I played a few DRI songs on what was left of the thing and tossed it back.
Paul: Hey I've got one, what was your favorite show we played?
Matt: My favorite was at Club 490, with some pretty bad bands. Endpoint and Shift, actually. Dive also played, so I had a double set that night.
MRR: Was this the infamous "wall of flesh" show?
Matt: Yeah, there were about 300 people on stage and everywhere.
Paul: All the mic stands got crushed and stuff..the sound guy was like "Beautiful, just beautiful.."
MRR: The fat dude?
Matt: No, it was the Viking guy, wasn't it?
Paul: I remember that guy! He looked like..
Matt: Eric the Red or Leif Erickson.
Jesse: We have pictures of that guy! He was crazy!
MRR: Okay, let's wrap this up. What would you like to close with, any comments for who may be reading this?
Matt: I think I can speak for everybody when I say just have fun, resist the trends because they won't last and there is no integrity in fads..stay active and don't stop.
Mike: And buy our record.
MRR: Fuck you!
Matt: If any wants to write us, feel free to do so. Thanks.
Hatchetface can be reached thru: Matt Kelly, 67 Orchard St., Leominster, MA 01453 or via Figure Four Records, 35 Eliab Latham Waye, E. Bridgewater, MA 02333

NO COMPROMISE: A CONFRONTATION WITH MONSTER

BY BOBBY THOMAS



WHEN SHE GOT THE NEWS THAT HER NEW BANDMASTER, PRODUCER AND CLOSE FRIEND JOHNNY THUNDERS WAS FOUND DEAD IN NEW ORLEANS, KAREN MONSTER'S INITIAL REACTION WAS TO DRIVE HER FIST INTO THE NEAREST BRICK WALL. NOT THE SMARTEST THING FOR A GUITAR PLAYER TO DO, BUT COMING FROM SOMEONE LIKE MONSTER YOU WOULDN'T EXPECT ANYTHING LESS.

I FIRST MET KAREN MONSTER SOME MONTHS AGO WHEN I CALLED HER AT HOME IN DETROIT TRYING TO GET SOME INFORMATION FOR MY BOOK ON JOHNNY THUNDERS. AFTER TALKING TO HER FOR TWO HOURS, I FOUND MYSELF WANTING TO KNOW MORE ABOUT THE MAIN FORCE BEHIND THE TRUNCHEONS AND LITTLE MONSTERS, TWO OF THE MOTOR CITY'S HARDEST BANDS, INSTEAD OF GETTING THE LOWDOWN ON THUNDERS.

"DETROIT'S A REALLY TOUGH TOWN," SHE TELLS ME BETWEEN DOUBLE SHOTS OF RUSSIAN VODKA. "THERE'S LOTS OF MUSIC HERE AND LOTS OF TALENT, BUT TRYING TO GET A RECORD DEAL OR ANYTHING HAPPENING IN DETROIT THESE DAYS IS FUCKIN' ROUGH." MAYBE. BUT IT STILL DIDN'T STOP HER FROM WRITING AND PRODUCING THE PUNK CLASSICS "NECESSARY EVIL" AND THE ACOUSTIC "JOHNNY O," HER HAUNTING, ANGUISHED TRIBUTE TO JOHNNY THUNDERS RECORDED SHORTLY AFTER HIS DEATH.

KAREN MONSTER – THE PERFORMER _ STILL CARRIES THAT PAIN LIKE A DAGGER IN HER HEART. FEELINGS ASIDE, THERE IS AN UNDENIABLE STRENGTH IN HER MUSIC. THAT IS WHY IT REMAINS SO INTENSE.

OVER THE PAST FEW YEARS, MONSTER'S VARIOUS PARTNERS IN CRIME – THUNDERS, JERRY NOLAN, MONTY MONSTER – HAVE ALL DEPARTED IN ONE WAY OR ANOTHER. MY QUESTIONS CONCERNING HER RELATIONSHIP WITH THUNDERS (AKA JOHNNY-NINE-LIVES) NEVER EVER TRIGGERED A DULL RESPONSE. HER JUDGMENTS, AFFECTION, AND PRAISE FOR HIM REVEALED HOW SHE FOUND PLEASURE, VITALITY, AND RENEWED SELF-CONFIDENCE IN HIS TORTURED EXISTENCE; FEELINGS ABSENT WHEN THE CONVERSATION TURNED TO TODAY'S STIFFS (COBAIN, ETC.).

NOT IMMEDIATELY ACCESSIBLE, JOHNNY O MIGHT TAKE SOME PEOPLE MORE THAN A LISTEN TO GET INTO THE SONGS, BUT THE TIME SPENT IS WELL REPAID. PLAYING THE RECORD OVER AND OVER, YOU MAKE YOUR WAY TO THE HEART OF IT'S DIFFUSE EMOTIONAL VISTAS. THE LYRICS ARE VINTAGE MONSTER IMAGERY WITH THE TITLE TRACK PROVIDING THE KNOCKOUT PUNCH:

"NO PLACE TO HIDE, MAYBE THEY'D KNOW.... IF THEY LOOKED INTO MY EYES... I'M DYING INSIDE
JOHNNY O... I CARRY THIS TORCH... WEAR MY HEART ON MY SLEEVE... NEVER ENDING GRIEF
MINUTES TURN TO HOURS... AND IT'S JUST SHEER TORTURE... I CAN'T GET NO RELIEF...." – JOHNNY O

LIKE A PLANE CRASH SURVIVOR, MONSTER'S SONGS CRAWL THROUGH A WITHERED LANDSCAPE OF MENTAL WRECKAGE. HER REVERB SOAKED GUITAR SPILLS OUT IN TWISTED TIME MEASURES PROVIDING A MOMENTARY SIGH OF RELIEF, BUT BEFORE YOU CAN CATCH YOUR BREATH ITS ON TO THE NEXT SOUL BARING TRACK. STILL A FISTFUL OF ACCOLADES DO NOT A ROCK STAR MAKE, AND THE THIRTY YEAR OLD MONSTER IS STILL A LONG WAY FROM ACHIEVING HOUSEHOLD-NAME STATUS.

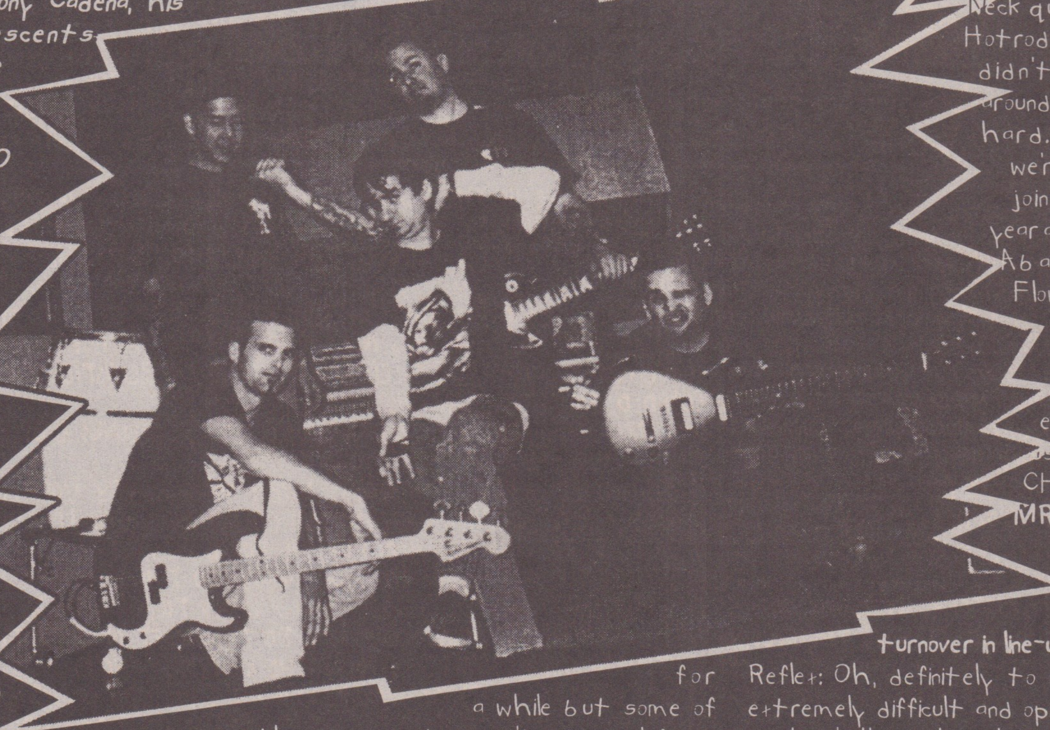
PERHAPS BECAUSE SHE HAS SO MUCH CONTROL OVER EVERY ASPECT OF HER CAREER – SHE PERFORMS, RECORDS, AND TOURS WHEN SHE CHOOSES – MUSIC JOURNALISTS REFER TO HER AS "DIFFICULT" AND "MOODY." BUT SEVERAL RECENT ARTICLES HAVE POINTED OUT HOW LITTLE MONSTER FITS THOSE DESCRIPTIONS. IT'S FITTING THAT THIS WOMAN, WHOSE SONGS SO ADEPTLY CONJURE UP A WIDE RANGE OF EMOTIONS IS EQUALLY BRILLIANT WITH A PAINTBRUSH IN HER HANDS INSTEAD OF HER LES PAUL.

AT FIRST LOOK, YOU MIGHT SHE'S THE KIND OF GIRL YOU WANT TO SLIP YOUR DRUNKEN ARM AROUND AND KISS. SHE'S THINKING, "I'LL GIVE THIS LOSER THE "B PRODUCTION" WHILE I FIGURE OUT HOW TO ROB HIS SORRY ASS."

BOYS AND GIRLS, YOU'D BEST TAKE THIS MONSTER TO HEART CAUSE IF YOUR SCHOOL, GANG, OR DOPER CLIQUE DON'T MEAN SHIT TO YOU, ALL THE POSTURING AND FAKE PUNK AMERICANA MAKE YOU WANNA SPIT BILE, THEN IT'S TIME FOR YOU TO EXPERIENCE ONE HELL OF A SONIC HURRICANE CALLED KAREN MONSTER.

ADZ

One of the originals of the originals of Southern California punk rock, one of the best singers and most sincere guys to come from that era- Tony Adolescent should need no introduction- but here's a brief one anyways. These days he's going by the monicker Tony Reflex, but it is the same Tony who has been Tony Montana in the Abandoned, Flower Leperds, and Sister Goddamn over the last decade. As Tony Cadena, his band The Adolescents broke big during the heady days of the burgeoning of hardcore in 79/80 with the song "Amoeba" and the eponymously titled first LP. Right from the start the Adolescents had a rocky road as far as staying together as a cohesive unit with the same line-up, and most of the original members all have bands of their own these days. Ever since the old days, reunion shows and reaggregations have happened consistently, but now Tony has taken the bull by the horns and made ADZ as much of a full-time thing as the still existing Sister Goddamn, and in fact took both bands on a Euro tour to do what may have been a first- he fronted sets by both bands every night of the tour! That should indicate what a monster of rock we're dealing with here, so with no further ado I'll let Tony tell his own story. By Enahs Smailliw



MRR: It seemed the Adolescents was mainly a reunion thing for a while in between Flower Leperds and Sister Goddamn. When did this most recent incarnation of ADZ become a full time band again?

Reflex: I don't remember. I think it was 1989. I had been trying to hold the band together for a while but some of the guys just weren't into it. I found people who were and started putting serious time into it, trying to play live shows, writing new material, and finding a rehearsal space.

MRR: Is there any relationship between your spending more time with ADZ and the overall popularity or interest in punk rock?

Reflex: Nope. I did this before it was cool, I'll do it after it's cool. I'm not here for the audience. I'm here for me. I'm too nerded out to be popular in any forum, too dishelved to be successful, and too stubborn to cooperate, and too smart to kow-tow to the maggots that infestate the music business. I know this sounds typical, but I truly feel any idiot can be successful in music. I don't want that. I never have. I never went into business because I'm not shrewd and I trust people way too much. I don't like contracts because I feel a person who isn't worth his word isn't worth the paper his word is on. In the punk rock world of the '90s, that's bad business.

MRR: Care to delineate the many line-up changes in the last year or so in ADZ, and why?

Reflex: In the last year? Um...Ramjet quit cuz he didn't wanna go to Europe, go figure, and was replaced by Mark Arnold. The Neck quit cuz me and Hotrod told him we didn't need him around, he took it hard. He thinks we're kooks. Mat joined about a year ago. We were in Abandoned and Flower Leperds together. We are fans of one another's music. He used to play in CH3.

MRR: What do you attribute the high turnover in line-ups to?

Reflex: Oh, definitely to myself. I'm an extremely difficult and opinionated person. I don't like adults who act like children. I expect bandmates to carry there own weight. My feeling is that anyone who can't hold down a job or a residence sure as hell can't hold down a position in a band! Who would you choose- the guy with a car, a job, and lives with his girlfriend, or the guy with his guitar in the pawnshop living on his mom's couch?

MRR: Why has it been impossible for any of the other original Adolescents to stay in the band for a protracted period of time?

Reflex: Me and Soto are the original Adolescents. Everyone else came later. They all have their own things going on. Steve does Joyride and Manic Hispanic. He isn't interested in doing this thing, though he's into me doing it. Casey has DI. Frank isn't into doing it except for studio work, which he does. Rikk would probably jump at the opportunity, but I don't want to deal with his three a.m. incoherent phone calls anymore. After he threw his borrowed guitar at the audience and walked off stage last time, I said "no more."

MRR: So, what does it feel like to be doing punk rock when you're not an adolescent anymore? What I mean is, how is your experience now different from 1980 when you were really young, had a hit on the radio, and a wild live scene happening around your band?

Reflex: Most people don't realize that the Adolescents thing happened over a period of maybe seventeen months, tops. It was a whirlwind, it wasn't fun, and I hated it. There were lots of people trying to make us into the punk Menudo. Some of the band actually wanted to turn into a new wave pop band, it was fucked. I'd have arguments with their parents about the direction of my band. To this day I'm seen as the one who threw away their boy's chance to be pop stars. So, the scene was crazy, the police were trying to stop it by beating us up, there was no end in sight to the growing number of fans and clubs. I was surrounded by new "friends" that I didn't know, and as I was really awkward in school, I really didn't adequately surround myself with a strong circle of friends. It was difficult for me to find true friends in shark infested waters... I did manage to make one... but for the most part I was surrounded by party people who based their friendship on my success. Then Bang! Just like the sardines in Monterey, the scene disappeared. It was dead for six years. I know because I was still there, rehearsing in a garage, making 4 track demo tapes, doing it for me, as usual. As for now? I still consider this a dead scene, the one that is so popular these days. I prefer the underground. It's my home now. I think that is why no American record label will touch me. I'm not willing to do "whatever it takes" and so, I guess, in many ways, nothing has changed for me since 1980. More than anything, I'm more aloof, I don't fit in the scene I helped build, and the bulk of the people who participate in the scene have no idea who I am, why I am, or what I'm up to. The ones who do think I'm either too old, or just too much of a dork. No matter what I do, someone's got a problem with it. I really don't care.

MRR: What about the European tour? Any high points or low points?

Reflex: Oh it was great. I loved Prague and Amsterdam. The high points were NRA, a Dutch band; Gigantor guitar player Jens doing "Amoeba" with us; singing "Creatures" with the band Small But Angry; and of course running into my buddy Andy who used to play guitar in Verbal Abuse. Hotrod would say the high point was the Steffi Squat. Italy was great. I love the Italian and French fans. The low point was traveling with a tour company that hated my bands, and who thought I wasn't a "real man" because I wouldn't drink beer with them. Seeing a girl shoot dope on the staircase of the Hamburg business district wasn't too cool and the guy in the support band smoking crack out of my orange juice bottle wasn't too cool either.

MRR: Any comparisons of Euro crowds and clubs to Southern California?

Reflex: The drinking age in most places there is fifteen. The immediate result then is that there is no such thing as a 21 over club. It was nice to have the option to play to anyone who wants to go. The down part is that as an American band, we are at the mercy of the booking agent. We don't know, or understand, the politics of their clubs. In some towns we played at the AJZ or a squat run show, those seem to be the politically correct shows with the fans. In other cities we played the commercial clubs, and these were unpopular. Personally, I don't give a fuck, but some of the audiences do very much. I was surprised by it though. See, an AJZ is a government subsidized youth center. You enter one and they are often cluttered with anarchist literature, anti-government slogans, and an anti-big corporation feel. Once you look at it, I mean really examine it, you realize that this is government funded, the "leader" is technically a paid social worker, and the number one soft drink served is Coca-Cola. I'm not criticizing it, I think it's a cool set up. My point is that things may not always be as they seem. My biggest gripe is that people would complain about us playing the commercial clubs, which I'll point out were the successful shows, and when we played the AJZ shows, the "correct" shows, there would be few, if any, people. As for the crowds, they were wonderful. I have been blessed to have some really cool fans around the world. I do feel bad that I bummed some people out regarding "Chaos Days" in Europe. I really felt that what occurred - the riots - were not necessarily a good thing. Some people thought that the riots were similar to the Los Angeles Riots, and I, silly me, pointed out that Los Angeles was an internal riot and spontaneous demonstration. What happened in Germany was not. It was planned and orchestrated by outside forces. As for the LA Riots? Ridiculous display of wanton destruction

that resulted in absolutely no social change. Chaos Days was the same result. Nothing changed. The public still regards the punks as troublemakers.

MRR: How would you compare the Euro label approach to business with Amerrican labels?

Reflex: The label there, Bitzcore, has been cool. So has 1+2 in Japan. The biggest difference Ive noticed is that the language of an agreement is to the point. I haven't signed any contracts to date, yet I am comfortable knowing that these labels are working hard to promote the records. They have to, there is 5000 miles between us.

MRR: Does it seem strange to you that a label feels they can sell more cds over there than over here?

Reflex: Well, they know their market better than I do. Jurgen at Bitzcore is a big fan of my music. I feel his interest is that of a fan, not strictly business. He actually knew stuff about me that I didn't know! Anyways, often times a Euro label has to license a record from an American label, what's happening now is that the Euro label is licensing the record to the American label. I say great. As for Kunio at 1+2, he has the records done here by Get Hip. The audience in Japan is small, so lots is done as export. I'm flattered that we have fans over there. The Europeans treat us better than the Americans do. They're genuinly interested in what we do now, not just by what we did then.

MRR: I know you abhor the business aspects of rockin' out- certainly more than most- but just how seperated can rock, or anything, be these days from being a commodity?

Reflex: That is a decision each individual has to make for themselves. I'm not here to pass judgement, only to make decisions for my own duties as an artist. I hate the "business" aspects of all of the arts, not just this one. There's a traveling group called the Bread And Puppet Theater who had this cool manifesto. It said "Art is not business, it is not a priviledge of the rich. It is for everyone because it is in everyone. It is like bread because it feeds you. Art is everywhere." To emphasize their point they would encourage

terpieces" on newspaper. The point being, it is not permenant. I wish I could make records on newspaper... So, can rock be seperated from being a commodity? Yes, it can. Is it? Sometimes. It all depends on the individual, and as human beings we're all subject to making errors and mistakes. Some of us make bigger ones than others.

MRR: Do you have any insights on post-post modernity? Where do you sit on the politcal spectrum of technology? Are you an Extropian, or a Luddite?

Reflex: A wha...? Shut the fuck up!

MRR: Do you think tecnology is the solution or the problem to man's ills?

Reflex: I don't think it's a solution. Humanity needs to change it's focus from hate to love if it wants to survive. I think the problem is rooted in humans, not in technolgy. Technology is a tool, it can be used either way. Nuclear weapons aren't the problem. The greed and hatred of man, war, is the problem. A bomb don't mean shit until some asshole drops it. A bomb don't mean shit until some asshole builds it. A bomb don't mean shit until some asshole buys it. The problem ain't the bomb. It's the sick mind behind it, and the sick motives driving the sick mind.

MRR: What about anarchy? Does that term now, or did it ever have any personal resonance for you?

Reflex: I'd like to believe that human beings can live together in a peaceful community. Is that what you mean?

MRR: Do you think people need to remember anarchy, or forget about it when they think about punk rock?

Reflex: I think it's too bad that people in the scene can't practice self control. Do you really need bouncers on the stage at a show? Do you really need a bouncer working the door? I don't, but apparently someone does, cuz they're always around. And, get this, they aren't the enemy. They are just some batch of chumps hired to protect the equipment from a bunch of knuckleheads with no self control. Do we need to remember anarchy? Yes, we need to remember freedom. But we also need to remind ourselves the price of our freedom isn't at the expense of our neighbor. In our scene the chaos that has been wrought by idiots has turned our clubs into a totalitarian system. Look at our "alternative/punk" scene and compare it to the big rockstar scene of the seventies. What's the difference? Why is punk huge in the '90s? Because punk in the nineties has become a system just like any other.

MRR: What do you listen to when you're kicking back with your wife: is there any

mellow romantic music you listen to that might surprise us or embarrass you?
Reflex: Hmmmm...We don't listen to music together at home. We watch tv, soaps. Sometimes when I come home she has something on, last week she had Gigantor on. I think we listened to Weezer a coupla times, the

Cramps, we'll listen to the Buzzcocks together, Ramones, any '70s/early '80s punk. We have similar interests. Usually we listen to music in the car together. But romantic music?
MRR: Which bands on MTV are decent? Do you forgive any of them for selling out?
Reflex: I don't watch MTV...EMPTV...at all. I see it as I channel surf. I kinda like Coolio's hair. I figure the bands on the radio are on MTV. I can listen to Offspring, Bad Religion, Rancid, Green Day. It doesn't bother me to know they share the tube with U2, Bjork, Salt-n-Pepa. Why should I care? That's not my world anyway. I'd rather hear a "punk-sounding" band on the radio than Pearl Jam. I forgive everybody for selling out. They have to wallow in their stupidity. They have to live with their mistake. That is punishment enough.
MRR: Any plans for future touring?
Reflex: Nope. We lost a ton of dough on the last one. It ended up losing in the neighborhood of 25,000DM. Even so, I think I'll do Europe again. It's beatiful, and a great opportunity. The fans are great. The press people are fans, not schmoozer butt licks like some of the American press. We'll see. Maybe in a year or two.
MRR: Are you going to continue to do local shows and record again?
Reflex: I think so. Weekend trips north, south,

ADZ

and east. A new album, when we get to it.
MRR: Is this contingent on an American record deal?
Reflex: No. I can pay to make records with my own money. I don't need a record deal to make records. I never have...and I certainly haven't needed label support for more than ten years...on the other hand, Taang! have shown an interest and so have Flipside, and both labels are great for leaving the bands to do as they please.
MRR: I notice you put out a zine, *Nikita*, though you call it a newsletter. Is this the first time you have done this?
Reflex: First time. I got tired of answering the same questions all the time. This seemed the best way to answer the questions in a fun format. *Nikita* is a good excuse to poke fun at all the ex-members of ADZ. It's a big inside joke that we play on ourselves.
MRR: Can people get ahold of you? At what point would you overload on mailorders/inquries?
Reflex: I don't really do orders. I sell shirts and some cut-outs through the po box. I'll trade live tapes of my bands with people...but people can find my stuff if they look. I will always have time to answer mail, if it gets too big I'll know it's time to change my name again...
MRR: Any last words?
Reflex: Ridicule your heroes, sell your idealism to the highest bidder, look a gift horse in the mouth, steal every good idea you hear, sign on the dotted line. You will be handsomely rewarded.

ADZ can be contacted at PO Box 668, Sierra Madre, CA 91025-0668. send SASE for reply. ADZ Discography: Piper At The Gates of Downey LP (Bitzcore/Taang!) 1995; Tetsuo 7" (1+2) 1995; Where Were You? LP (Bitzcore/Lethal) 1993.

N.O.T.A.

Where do I begin on this one? Well over ten years ago, N.O.T.A. were making a lot of noise in Oklahoma. Hardcore punk with a heavy oi influence, lots of rhythm but ability to thrash it out with the best of well known bands from bigger scenes. Every local zine had nothing but praise for them, all the locals had their shirts, their name was on our jackets, their records, their logo was painted on ramps, walls, wherever. They were the only hardcore band from Oklahoma to tour California and the East Coast. They played at a country bar, The Crystal Pistol, in Tulsa, they played Legion shows in Norman, shows in OKC at the Native American Center. They inspired all the local kids to start bands, and fanzines. They released a tape, "Live At The Crystal Pistol", which had track from it, "Propaganda Control" appearing on MRR's "Welcome To 1984" compilation, which was their first appearance on vinyl. Then they put out the "Moscow" EP on Unclean, followed by "Toy Soldiers" EP and the LP on Rabid Cat. They recently reformed, and have released a new EP on Unclean, "Hell Hole", that can stand next to their previous releases, possibly better. God bless N.O.T.A.. Interview with Jeff Klein, vocalist and guitar player. Conducted at the Brother Inferior place, which as it turns out, was the old N.O.T.A. world headquarters. Conducted by Matt Average and Chad Malone (Brother Inferior). Photos by Jeff Malone.

MRR: Okay, let's start with a history, bring us from the past up to the present.
Jeff: I think everybody already knows the history, the people that are interested do.
MRR: Yeah, but most of those people are bankers now. (laughter)
Jeff: Yeah, they're all dead and shit. The history... Well, we drank a whole bunch of beer back in 1980 and decided to start a band, and basically we've been drunk ever since, and haven't had the sense to quit. That's pretty much the history. (laughter)
MRR: What's this about these guys (Brother Inferior) saying you do Elvis Costello covers now?
Jeff: They don't know what they're talking about! Snotty nosed little punk ass fucks! They don't know what they're talking about.
MRR: So, why did you guys break up the first time?
Jeff: Oh, it was just a combination of being at it for a long time, and fucking problems that we had with the skinheads, and the fact that we all hated each other after so many years of being together. We didn't really hate each other, but it was just time to go.
MRR: Why was it that the skinheads were so drawn to N.O.T.A.?
Jeff: Because we were a big influence in bringing oi music around to this part of the country, which is something we really like, which is going to get me in a lot of trouble for saying that. But, we liked it purely as a musical thing, like the Business, the 4 Skins, and all of that kind of stuff. Russell, our guitar player, was big into dressing like a skinhead and being a skinhead, and it just attracted the wrong element. The kids who came into it at that time, who were listening to us play kind of got the wrong impression of what we were doing. We always encouraged a lot of rowdiness because we were a punk rock band and everything, so what the hell if the place gets smashed up. But it just got way out of hand, for me anyway. I basically don't want to get into any of that shit.
MRR: Did you ever voice that to the other band members?
Jeff: Oh yeah! It was a big factor in splitting the band up, it really was. Russell was no racist in any form or any shape, but I don't think he saw the problems with it that I saw, or maybe he did, I don't know. But that wasn't as big as a factor as other things. It got to where you were just pounding your head against the wall after a while. We weren't getting to where we wanted to go.
MRR: Where did you want to go?
Jeff: I don't know, I figured MTV or something (laughter). Unlike these guys (Brother Inferior). Fuck, give me a record contract and I'll sign it (laughter). I've got nothing to prove to nobody (laughter). I'm tired of living in a slum downtown.
MRR: Why did Russell leave the band?
Jeff: I don't really know. At the time there was a lot of animosity between him and myself, and it kind of came to a head at a Dead Kennedys show, where basically somebody was going to 'whoop somebody's ass'. A couple days after, at the next rehearsal he kind of announced he was going back to Arkansas.
MRR: How long was Dave Butcher singing for you?
Jeff: I guess that lasted for about a little over a year.
MRR: I have that four track tape you did...
Jeff: It's great isn't it?

MRR: I liked the songs...

Jeff: Hey, I want you to know we sold dozens of those. Sales were in the dozens! (laughter) Actually two dozen I think.

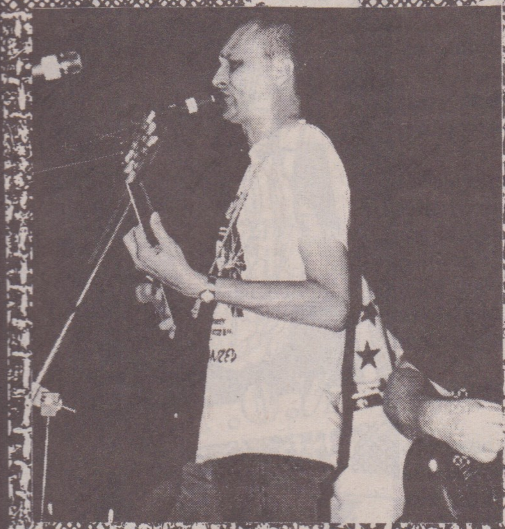
MRR: Was that the last thing you did before you broke up?

Jeff: Yeah that was it before we packed it up. That's what really killed it for me, with that band, that incarnation, was a show we did in Dallas. It just turned into a complete and total riot, a big skinhead bash-a-thon going on. When I came home from that, I was like, "Okay..."

MRR: What year was that?

Jeff: That would have to be about '86 or '87.

MRR: In Dallas the skinheads came and started this huge fight?



Jeff: They started this massive fight, a two-hundred people fist fighting at once type of fight. It was a riot. We didn't get to play. That was just one in a long line of shows that had been shut down. It was just that and a combination of shit like the Red Hot Chili Peppers getting big. I was like, "Wait a minute, I think everybody's missing the point, and the whole thing's turning into a riot, so it's time for me to get off here".

MRR : After that, you did Crimes Against Humanity?

Jeff: And that was just the same thing, that just turned right into where the chaos left off.

MRR: There was a period in the mid-'80s, Oklahoma was no Los Angèles, but there was a decent scene with shows in Norman, Oklahoma City, and here in Tulsa.

Jeff: For a long time, from about '83 to '86, it was great here. It was really good. That had a lot to do with the people who were involved in the scene that were making things happen, like Dave Fallis (No Direction, *Dry Heave* fanzine, Positive Youth Alliance, "My Tunnel" radio show) making the shows happen in Norman, the stuff Spike (Brown 25) was doing in Oklahoma City with the Native American Center, the Crystal Pistol here (in Tulsa), and other shows going on around here, that had a lot to do with the people who were involved in the scene. Since that time it's been up to Chad, and look at what the fuck's happened. (laughter)

MRR: The Red Hot Chili Peppers are playing... So, you decided to get this band back together, the new incarnation, what year?

Jeff: The latest incarnation... We started playing in April of '93.

MRR: What helped you decide to finally get it back together?

Jeff: Well, I started going out and hanging out in bars again and seeing all of these live bands and seeing them draw all these people, and realizing, 'God, these bands suck'! There was Concept Of Nonsense, which was the only thing happening at that time, but going down to the Eclipse and seeing hippy night down there. You would go in and see skinheads in Birkenstocks (laughter)! I thought the whole thing was whacked. I was going to start a band again, I wanted to play again, but I didn't want to start N.O.T.A. again. I didn't want to call it that, even though I would have probably drug out all of those old songs and done it anyway. But I had a lot of people encouraging me to call it N.O.T.A. It was me and the original bass player (Bruce), and it was us that started the band originally, and we thought we had license to that name, and he quit right, away after we got it up and running. He only stayed for less that a year.

MRR: What scared him off?

Jeff: I don't know. I think just the hassle of it. It's never easy. To have a band is a lot of work, it's got to be something you really like to do, or else it's a giant pain in the ass. I think it was just too much of a pain in the ass for him.

MRR: With this present incarnation of N.O.T.A. what do you see that's different now, that you like better now, as opposed to the original line up?

Jeff: What I like about this band now is that we're fun now. We're a fun band now, which it started off to be, a big joke, but it didn't end up that way. That's the thing I like about this band, it's a lot more fun to play in. Of course, with the notoriety we had before, I was able to get good musicians, so I can just fuck off and have this band that works really well, and can play really good so that makes it a lot of fun too.

MRR: What are some of the new songs about? Are they still around some of the same subjects, like anti-system sentiments...

Jeff: No, I really try to stay away from the political thing. Most of it's just of a more social thing, like what a fucked up, stupid world it is, in general. I'm not really trying to make any great statements. I actually wrote most of the stuff when I was extremely drunk (laughter).

MRR: So what beer do you mostly drink when you write these songs?

Jeff: Well, I mostly try to get Watnie's when I can. But mostly it's just Bass or Milwaukee's Best (laughter).

MRR: Where do you see the world heading? What's fucked up about this world, to you?

Jeff: When I say social stuff, I'm thinking in terms of the musical scene really. Most of the stuff we have is the usual cliche, taking shots at trendy people, and people who are manipulated easily by the media, which is something we used to go on before, with songs like "Propaganda Control". More of the songs are like that. I'm trying to stay completely out of the political thing, mostly because I don't know shit about it. I'm not that well informed about what's happening. I get my information from the same source as everybody else, the TV, the newspaper...

Who knows what they are telling you there. The music scene is fucked up. MTV can still package a band and make them millionaires real quick. Look at bands like Silver Chair (laughter). They're fifteen years old... "And the Grammy for the worst Pearl Jam imitation by fifteen year old hippies goes to Silver Chair" (laughter)! It's bad. There's crap like that all over. It's just so fucking trendy, it's even trendier that it used to be. That's what most of the songs on the new record are going to be about, like "You Make Me Sick".

MRR: What do you think about punk now, bands being on the covers of magazines like *Spin* and *Rolling Stone. Rolling Stone* wouldn't even mention that stuff ten years ago.

Jeff: I don't know. Look at the stuff that's making it though. The Offspring, now to me, that doesn't sound like punk rock music. Maybe those guys came up through that whole scene, but to me, that doesn't sound like punk rock music. Now, Green Day, that's kind of a phenomenon. It's really amazing that people would go for something like that, in as a big a way as that happened. That kind of sounds like punk rock music...

MRR: Green Day sound more punk than the Offspring.

Jeff: The whole point I'm trying to make is I don't see what punk rock is making it. What legitimate punk bands or hardcore bands are getting on the cover of *Spin*, or are getting in *Rolling Stone*, or are getting on MTV? Maybe Sick Of It All. I saw their video on MTV the other day, that's more of a harder edge band, but you don't see Defiance or bands like that. Big record companies aren't running around after those guys. To me that's what punk rock is in the '90s, it's a band like Defiance. Not Offspring or Green Day. I don't see any real punk rock in the mainstream.

MRR: In a recent issue of *Heart Attack*, Felix Von Havoc wrote a letter about how a band's location effects their popularity, for example, say if you guys were from California, do you think you would have been bigger coming out of California than you are being from Oklahoma?

Jeff: Well, what's happening in your scene and your scene's ability to reach people has a big effect. If you're from California, there's a lot of places you can play, there's a lot of fanzines so you can get a lot of interviews. Publicity is a big thing, as much as in a punk rock scene you may not want to make much of it, but exposure with the more people that hear about you, and the more people that hear about you are the more people who are going to come check you out. In a bigger population area with more going on, yeah you can get bigger.

MRR: Were there ever points, maybe even today, where you think about packing it up and moving it to California or New York, or wherever?

Jeff: No, because I really, without being too self-serving, I never really did it to make it big, I always just wanted to do it for the fun. There's just no reason to go out there. I never wanted to go live in the Vats in the '80s.

MRR: Being your age... (laughter) Being at the age you're at, especially in Oklahoma where punk isn't supported by many adults, and being into punk, what has kept you going, what's kept you interested?

Jeff: It depends on why people are into punk. I'm in a band, I play the music, it tends to keep me into it a little more than if I was just hanging out. Most people just hang out until they meet a girl or something, and then they're gone, or they go off to college. It's always been a little different for me because I like to play the music, I like the music, and that's the only thing that's kept me into it. It sure hasn't been the money (laughter).

MRR: What initially drew you to punk?

MRR (Chad): Future ex-wives... (laughter)

Jeff: Yeah, I wanted to meet some future ex-wives.

MRR: I'm curious if the fact that your divorce is what got you back into playing again.

Jeff: Yeah, I probably wouldn't have played if I hadn't gotten divorced. I would be staying home and watching TV and eating dinner. After I got divorced it was like, 'Okay, now there's nothing to do'. I don't have to mow that fucking lawn anymore (laughter), I think I'll go out and drink beer. I couldn't let Concept Of Nonsense have all the girls.

MRR: How far will you take this incarnation?

Jeff: Probably until we get bored. We have two records coming out. It depends, when these records come out and if people say, 'God, this sucks', then we'll probably bag it, because we are old guys now. There's no point in doing it if people says it sucks. But, if people like it and want to hear more of it, then hell, we're just stupid enough to keep doing it (laughter).

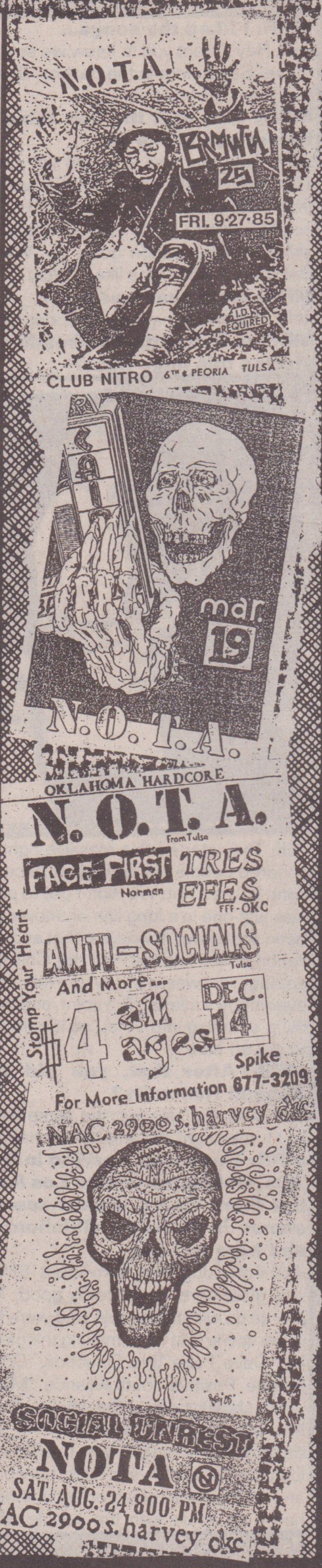
MRR: Whatever happened with Rabid Cat (the Texas label that released the "Toy Soldiers" EP, and self-titled LP)?

Jeff : They had some problems. All of the bands that were on that label were pissed off, and nobody wanted to work with them anymore. The accountability to the other bands was very poor, and I still couldn't tell you to this very day how many records we sold. Basically it was a nice attempt at a record company, but it was poorly run. It fell apart.

MRR: Do you still have the master tapes from the records you did for them?

Jeff: No. They still have them. Roger from Unclean is supposed to go get all of those tapes. We might re-issue it, but we'll see what happens with this record we just put out.

N.O.T.A. World Headquarters / 1546 B South Harvard / Tulsa, OK 74112



The water hitting my back makes a soft, thick, drumming sound. If I shift my back around under the shower the quality of the sound changes slightly according to the proximity of bone to the outer layer of skin. This is the sound of water falling on the back as experienced from within the body. My ears are jammed full of foam rubber.

It's the following day after smashing up my ear-drums at a Little Ugly Girls gig on a Saturday night at the Arthouse (Melbourne, Victoria). Wearing ear-plugs now is the only way I can reassure myself that the sound of pouring sand inside my head is actually diminishing. I could kick myself for not wearing plugs last night. Again I'm shocked at myself for voluntar-ily inducing premature deafness. Showering won't wash away the hissing in my head but the rubbery drumming of water on my spine takes my attention off it.

Why wasn't I wearing earplugs, Doctor?.At the time the aural rush proved irresistible. After a couple of give-it-a-go bands the Little Ugly Girls fire up like an ancient war chariot going into battle. This isn't even a good night, most of the band have flu.

Right now the Little Ugly Girls are a good band to go and hear play. Everyone in the band performs very strongly as individuals but like the chariot all those parts come together as one, no question about it. Loosen a wing-nut somewhere and the whole thing will splinter.

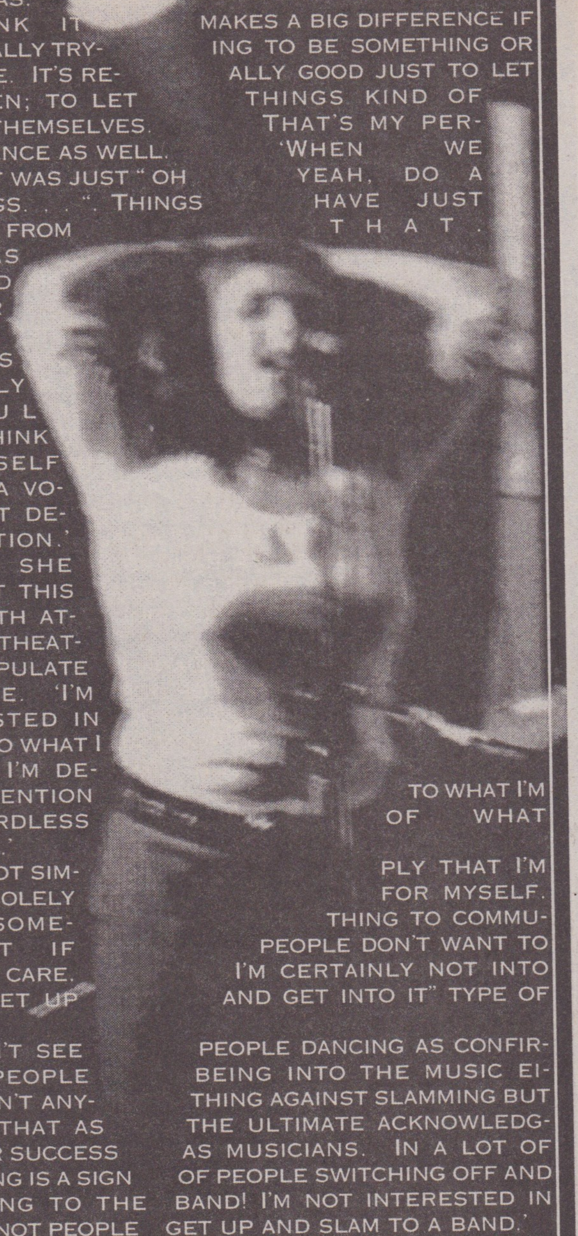
I'm not talking here about some sort of deadly perfectionism but a creative dynamism that's instantly recognisable. The effect of the band on any crowd I've been standing amongst is instant. People really want to listen and get right into the music like the band are doing something special.

This is not a de-scription of some magical moment in the history of rock'n'roll. The gen-eral drift is that the Little Ugly Girls fell apart and after about a year got back together again. Linda Johnston (vocals and lyrics) ex-plained, 'We all went through incredible mis-ery last year. Like, the worst year of our lives, all of us.' LUGs are Linda, her brother Dannie Johnston (gui-tar), Cameron Stops (bass) and Brent Punshon (drums).

It's harsh but maybe you don't get such highly articulate indi-vidual perfor-mances such as these without that kind of pro-cess happening. LUGdom is not a happy valley of idle introspection. Everyone in the band is pleased and comfortable with the present line-up. That's reflected in the confident perfor-mances and breakneck delivery of the set. But it doesn't stop a verbal slanging match breaking out during the interview.

Cameron Stops joined the band, playing bass, as part of this latest reincarnation of the band. He feels that in someways the successful new lease of life of the Little Ugly Girls, apart from the compat-ible line up, can be put down to the band not having anything in the way of 'big, preconceived ideas' as to goals and ideas:

'I think it makes a big difference if you're not really try-ing to be something or go somewhere. It's re-ally good just to let things happen; to let things kind of take care of themselves. That's my per-sonal experience as well. 'When we started off it was just " oh yeah, do a couple of gigs . . . ". Things have just continued on from that. There was never any kind of plan or anything.'



Linda is a singularly powerful singer. 'I think I'm fairly self centred as a vo-calist, I just de-mand attention.' However, she doesn't want this confused with at-tempting to theat-rically manipulate the audience. 'I'm not interested in that, I just do what I do because I'm de-manding attention to what I'm saying regardless of what people think.'

'It's not sim-ply that I'm performing solely for myself. I do have some-thing to commu-nicate but if people don't want to listen I don't care. I'm certainly not into "everyone get up and get into it" type of thing.

'I don't see people dancing as confir-mation of people being into the music ei-ther. I haven't any-thing against slamming but I don't see that as the ultimate acknowledg-ment of your success as musicians. In a lot of ways slamming is a sign of people switching off and not listening to the band! I'm not interested in whether or not people get up and slam to a band.'

Linda says that her songwriting comes from her personal past experiences and repre-sents 'a determi-nation to stand against the time in my life when people have tried to control me .... I can't help but get arched up over male control mechanisms.

'I sometimes get the kind of reac-tion that goes along the lines of "I don't like you, it's too aggressive". I went through a stage of feeling defensive about that but I don't anymore. I feel good about what I do and sing about and I'm not prepared to defend my performance in any way.'

Part of the criticism of her perforrnance, Linda-explains, is the inference that "aggressive women are not attractive" and that if she toned down the act she'd "win more people over". 'There's still this perception that "women aren't at-tractive" when they're hysterical. I'm all for hyste-ria! I think being hysterical is a really positive way to change things. I'm against that negative connotation given to "feminine hysteria".'

This brought up the issue of 'what change?' Can art change life?... Linda rolls her eyes, it's a shit of a question.

little ugly girls

'I THINK THE FACT THAT I'M GETTING UP THERE AND AM NOT BOWING DOWN TO THE PRESSURE THAT HAS IN THE PAST BEEN PUT ON ME NOT TO BE ANGRY, TO STOP SHOUTING OR BEING AGGRESSIVE IS THE CHANGE. I AM THE CHANGE. THE FACT THAT I HAVE WITHSTOOD ALL THAT IS THE DIFFERENCE.'

LINDA BRINGS UP THE ISSUE OF HER APPEARANCE ON STAGE AND THE ISSUE OF HOW OTHER PEOPLE APPEAR ON STAGE, ESPECIALLY WOMEN; THE IMAGE OF THE FEMALE VOCALIST... ALL HELL BREAKS LOOSE. BRENT IS FURIOUS (OR IS HE JUST TAKING ISSUE, I CAN'T TELL). HE CHALLENGES THE VERY NECESSITY OF THINKING IN TERMS OF 'ON STAGE' AND 'IMAGE'.

'I DON'T GET IT! THERE'S NO DIFFERENCE FOR ME BETWEEN PLAYING MUSIC IN A PRACTICE ROOM AND PLAYING IN A PUB. I'D BE LYING IF I SAID I WASN'T CONSCIOUS OF AN AUDIENCE BUT MY PERSONAL APPROACH AND ATTITUDE TO WHAT I DO IS THE SAME. MAYBE IT'S DIFFERENT FOR ME BECAUSE I'VE GOT A DRUMKIT TO HIDE BEHIND.

'I'M NOT INTO ANY SORT OF CONCEPT OF BEING " ON STAGE ". WHAT IS " ON STAGE "?! IF I HAD MY WAY I WOULD NOT BE PLAYING MUSIC IN A PUB AT ALL. I'D RATHER PLAY IN A HALL SOMEWHERE. A BAND IS NOT THE FOCUS OF ATTENTION IN A PUB. PEOPLE HAVE A CHOICE WHETHER OR NOT TO WATCH YOU BUT ALCOHOL IS THE FOCUS OF ATTENTION.'

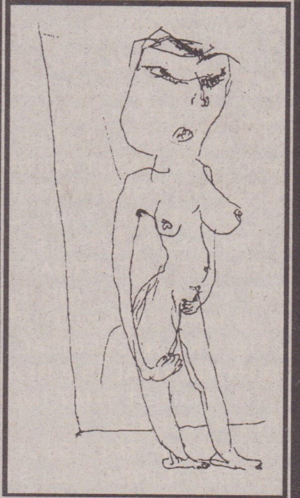
'THAT'S CRAP!!', SAYS DANNIE.

LINDA INSISTS THAT FOR HER THERE IS A DIFFERENCE BETWEEN SINGING IN A FAMILIAR SURROUNDING OF A PRACTICE ROOM AND SINGING IN FRONT OF A CROWD AT A PUB. 'THERE'S NO WAY OUT OF DEALING WITH "IMAGE" IF YOU'RE A FEMALE SINGER BECAUSE OF THE PRECONCEPTIONS MANY PEOPLE IN AN AUDIENCE HAVE IN RELATION TO WATCHING BANDS WHICH HAVE FEMALE VOCALISTS.'

THE ISSUES OF IMAGE AND PUBLIC PERFORMANCE ARE NOT GOING TO BE RESOLVED EITHER NEATLY OR IMMEDIATELY. THE ARGUMENT DOESN'T RESULT IN ANY HARM DONE EITHER. I THOUGHT THAT THERE'D BE A FLGHT ABOUT THINGS LATER BUT THERE WASN'T.

I WANTED TO TALK TO BRENT ABOUT DRUMMING. OFTEN WHEN I GO AND HEAR BANDS I'M AWARE OF THE PERCUSSION AS LITTLE MORE THAN A FORMAL HAMMERED IN TENT PEG TYPE DEVISE; THE FUNCTION OF WHICH IS TO PREVENT THE FAMILY FRAME TENT, REPRESENTED BY THE SOUND GENERATED BY THE REST OF THE BAND, FROM BLOWING AWAY IN SOME IMAGINED NORTH ATLANTIC COASTAL WIND. BRENT DOESN'T DRUM THAT WAY. HE'S ONE OF THE MOST MUSICAL AND RESPONSIVE DRUMMERS I HAVE HEARD AND SEE PLAY LIVE. NO KIDDING AND NO EXAGGERATION.

'IN RELATION TO DRUMMING, HALF OF WHAT HAPPENS IS TO DO WITH IDEAS I GET PERSONALLY AND HALF IS HOW THOSE IDEAS RELATE TO EVERYTHING ELSE THAT'S GOING ON.



'I TEND TO FIND THAT A LOT OF DRUMMERS ARE LIKE UMM... TOO CONCERNED WITH THEMSELVES AND ARE NOT REALLY THINKING ABOUT WHAT'S GOING ON. IT'S REALLY EASY TO FALL INTO THE STRAIGHT EIGHT TYPE OF THING WITH A FEW FILLS AND STUFF...

'APART FROM MY OWN PERSONAL IDEAS I FOCUS ON THE BAND AS ALL FOUR INDIVIDUALS. ALSO THOUGH, I'M AWARE OF THE BAND AS ALMOST ANOTHER SINGLE ENTITY ITSELF.

BRENT EMPHASISES THE IMPORTANCE OF BEING AWARE OF THE DIFFERENT THINGS EACH OF THE OTHER INDIVIDUAL MEMBERS OF THE BAND ARE TRYING TO ACHIEVE IN THEIR MUSIC. 'THERE'S ALWAYS A WORRY WHEN YOU'VE GOT FOUR PEOPLE SUBSCRIBING TO A SINGLE IDEA AND THERE'S THAT RESULTANT LOSS OF INDIVIDUAL DIRECTION WITHIN A BAND. EVERYONE IS GOING TO HAVE THEIR OWN THING AND AS PART OF A BAND YOU HAVE TO BE AWARE OF THAT.

'EVERSINCE I WAS A KID DRUMMING HAS BEEN MY THING. THAT'S ALL I WANT TO DO. WHEN I WAS YOUNGER I WAS MORE FOCUSED ON BEING A DRUMMER THAN BEING A MUSICIAN. I SEE THAT AS BEING A PROBLEM WITH A LOT OF DRUMMERS... IT'S REALLY EASY TO LEARN THE RULES AND JUST STICK TO THEM.'

DANNIE MAKES AN OBSERVATION. 'OUR MUSIC ISN'T EXACTLY COMPLICATED IN A LOT OF WAYS. BECAUSE SLOTH [BRENT] IS SUCH A GOOD DRUMMER THE RELATIVE SIMPLICITY OF THE MUSIC GIVES HIM SCOPE TO EXTEND HIS IDEAS.'

BRENT: 'THAT'S DEBATABLE.' DANNIE: ' WHAT'S "DEBATABLE"?' BRENT: 'ABOUT BEING "SUCH" A GOOD DRUMMER! I DON'T THINK THAT I DO ANYTHING THAT DIFFERENT FROM ANYONE ELSE.' DANNIE: 'I DON'T SEE MANY DRUMMERS WITH YOU'RE DEGREE OF INTENSITY.'

BRENT THINKS THAT THE ANSWER LIES IN HIS FAIRLY BROAD BACKGROUND WHEN IT COMES TO DRUMMING. 'I PLAY OTHER PERCUSSION INSTRUMENTS THAT ARE MORE MELODIC THAN DRUMS. NOT THAT DRUMS ARE UNMELODIC BECAUSE YOU DO HAVE VARIABLE PITCHES WHICH YOU CAN DO WHAT YOU WANT WITH.

'GROWING UP PLAYING IN BRASS BANDS, PLAYING ORCHESTRAL PERCUSSION AND JAZZ HAS BROADENED MY RANGE AS A DRUMMER. AFTER DOING THOSE SORT OF THINGS YOU DON'T WANT TO SIT DOWN AT A DRUM KIT AND PLAY [CONVENTIONALLY].

'I DON'T SEE MYSELF AS HAVING ANY PARTICULAR "GIFT". I JUST DON'T WANT TO PLAY WHAT I'VE PLAYED BEFORE UNLESS THAT'S APPROPRIATE.'

DANNIE IS INITIALLY VIRTUALLY TONGUE TIED WHEN IT COMES TO TALKING ABOUT PLAYING GUITAR. IT'S MY FAULT. I'M ASKING THE WRONG QUESTIONS. BRENT'S WATCHING THIS STALEMATE DEVELOP AND REMARKS:

'YOU DON'T HAVE TO INTELLECTUALIZE SOMETHING. AS A MUSICIAN YOU EITHER LIKE SOMETHING OR YOU DON'T. EVERYONE DOES THINGS. SOMETIMES YOU HAVE NO IDEA HOW OR WHY! WHATEVER IT IS, IT JUST HAPPENS THAT WAY.'

DANNIE SAYS,'I JUST DEVELOP BY MOVING ON FROM WHAT I DID BEFORE. I MIGHT GET BORED OF PLAYING A CERTAIN WAY. I JUST TRY AND INVENT DIFFERENT THINGS AND COME UP WITH DIFFERENT SOUNDS, THAT'S IMPORTANT.

'WE PLAY SOME OF THE BAND'S OLDER SONGS AND, I'M NOT SAYING THEY'RE BAD SONGS OR ANYTHING BUT, THEY'RE DEFINITELY NOT HOW I'D WRITE A SONG NOW AS FAR AS CHORD

structures or anything like that are concerned. I'll work on those old songs and give them new life; nothing radical or drastic, just change them a bit.

'When it comes to writing I just try and do something a bit different each time - I hope - given that everyone develops their own certain way of doing things or style as a musician.'

In relation to songwriting, Linda feels that that development of a " style " in musicians has its potential problems. She feels that the focus in songwriting, whether words or music, has to remain on the ideas you want to get across rather than any particular musical or lyrical style.

'I can't see the point of writing something unless there's going to be some sort of change from what went on before.'

As far as playing bass is concerned Cameron says, 'I feel I just have to trust myself when I play and understand that whatever it is I'm playing, it's what I'm meant to do and that I'm being true to myself. Previously I'd think "is that wanky? or overcomplicated?" or something. I've learnt to just recognise that if something sounds good it doesn't matter. Lt is hard to distance yourself from something you've created and look at it analytically.'

The conversation gets round to other bands. Linda said that she really enjoyed seeing Budd play live, she especially was impressed by the intensity of their musicianship.

Bent said he is more insrired by seeing really bad bands more than anything and figuring out what went wrong.'If I go and see a really good band I haven't got time to think about myself or anything else. It is just the music that is going on.' Cameron agrees: 'Whenever I listen to music I find it hard to relate that back to myself and what I do. I'm too involved in actually listening to that music to compare it analytically to anything else or t o distanc emyself from it in order to do that.'

So, apart from Budd, what are the hot bands at the moment?

Brent: '50 Million Clowns. UFO. [Both based in Hobart, Tasmania] They're extreme. Either they're completely shit or completely brilliant.'

Dannie agrees....... It's not often you see a really great gig. I thought UFO were awesome. Then I saw them a couple of weeks laterand itwas like "oh yeah...". It didn't matter. I'd still seen one hour of brilliance. '

Other bands mentioned are Blood of Others, Frustrations (Hobart based bands), Providence, Gravelrash and Damaged. Linda's carrying a Diamanda Galas record in a bag of recent purchases and says to include her.

Little Ugly Girls are in the process of setting up a recording label with a studio based in Hobart. Says Brent, 'There have been so many great bands in Hobart who have just come and gone. It's about time there was another vehicle for those bands to do whatever it is they're doing apart from just play live.'

The idea is to make Fear of Children a vinyl based label. Brent believes 'CD s are ruining music. Digital technology is forcing people to hone their sound...' Linda: '...in that the technology becomes the focus of the music.' Brent: 'Exactly. Music becomes secondary to the medium.' Linda: 'The music we're involved with is about having an impact and being raw and having something to say and all those other things that epitomise rock'n'roll. Digital technology somehow seems to have an anaesthetising effect on music.' Cameron: 'Although that sort of sound does suit some types of music which is fine.' Brent: 'There's that warmth you get from analogue recordings that is absent in digitally recorded music. Digital recordings are fairly stark. I can't listen to that many CD s in a row before my ears get fatigue. A lot of the time the quality of the recording is lifeless. It's debatable I know, but I believe you can't reproduce bottom end (as in low frequencies) as well digitally as you can using analogue technology .... I like working with the restrictions of vinyl ... although obviously there's music where having those sort of restrictions doesn't work.'

This was done by Pippa Haslem. The band can be contacted at: Flat 1, 345 Elizabeth St, North Hobart, Tas 7000, Australia. email at: rbbruno@postoffice.sandybay.utas.edu.au

STUN GUNS

Hoo boy, .the Stun Guns are miami, Fla's long favored ROCK GODS! yeow! Here, they are interviewed by Iggy Scam (henceforth, SCAM) and Mr. Chuck Loose (likewise, MRR). If you care, and you should, because it's good and I wouldn't shit you 'cause I'm your pal, you can get their seven inch record "I Can't Believe It's Not Murder" from Starcrunch Records at PO Box 9152 Miami, FL 33124. Send three dollars and tell 'em Chuck Loose sent ya, Anyway, this interview was conducted with Mr. Paul Enema (who I have chosen to call Enema), "Hurricaine" Andrew Guns (call him Pandy), George "Machine Gun" Kelly (George) and the bionic Mr. Buddha (who shall be referred to as Bood) at "Machine Gun" Kelly's squalish flat in historic El Portal, Florida.

Enema: First off, we want to play in Cuba.

Bood: Yeah, anyone who can help us get a show, like Fidel Castro, if you're reading this, let us know.

Enema: Be careful what you say about Castro, In Miami, they'll kill ya!

MRR: George, when are you gonna run for El Portal city commissioner? *(El Portal- the hamlet, nay, the municipality, of El Portal is located within the confines of "old miami", and, believe it or not, the entire burg is a bird sanctuary!! Indeed! In fact, vistors to the historic "EL" have been publicly flogged or set afire for daring to harm to local flora and fauna!)*

George: I should soon! It only takes 26 votes to win!

Scam: Oh, so that's why you let Buddha and Paul live on your floor, so they can establish residency and vote for you.

MRR: Have you ever seen a riot in Miami?

George: Anyone can see a riot in Miami!

Pandy: Yeah, I saw a riot one time with my mom, there was a buncha people running towards us and then some guy came up and put his penis on my mom's car!!

Scam: No way!

MRR: Wow, it really was a riot!, .so, you just got back from tour with The Schaeffers *(The Schaeffers- Dalton, Georgia's last great punk hope! possibly the only band with enough gumption to faithfully render a cover of "The Crue's" 'Livewire', .OOOOOOGGG GAAAAHHHHH!!)*, how was New Orleans? Weren't you excited to be in a town where you can drink 24 hours a day?

Enema: we can drink 24 hours a day right here!

George: It was cool, except for the asshole who wrote on our van.

MRR: Who wrote on your van?

George: Well, the guys at the place we played at said they wrote on our van 'cause we spray painted on the front of their building.

Enema: But we did.

George: Oh.

Bood: All I know is, we played the show and in the middle of the night, someone wrote "the Stun Guns", "hey shmecky" and "the Schaeffers" on the club,

Scam: It was Paul! you dick, me and Mike Schaeffers had to clean it up at 5:00 A.M., when I was too drunk to even stand!

Pandy: Well, we don't know who did it, um, we never will, but then the guy wrote shit on our van, blah blah blah, but the cool thing was in New Orleans, I made money for playing drums in the street!

MRR: Really?

Pandy: yeah, we were drinking by the river and there was this guy playing drums, who, as it turns out, was from West Palm Beach *(West*

Palm Beach—or 'WPB' locally, although a scant 70 miles from miami, it is removed by, um, light years socially, like, not only can you not get cuban coffee or malta, ya can't even get a good guayabara there, sheeesh), he let me and Ivy (close Stun Guns confident and associate) play drums and we got "tons" of change.
Scam: What did you buy with it?
Pandy: More, uh, alcohol! wait, my mom's gonna read this!
Scam: Hi, Andy's mom!
Pandy: Actually, if you're reading this mom, send me a new pair of shoes!
MRR: What else happened on tour?
Pandy: Uh, .we walked around the Grand Canyon with our guitars, and let all these tourists take pictures holding our guitars.
Enema: See, anybody can be in this band, *(editing note: here the Stun Guns took 20 minutes trying to remember anything from the 2-month tour, and only vaguely remember drinking pitchers of beer and singing James Brown songs in a bar in California, 'the "something" duck')*
MRR: Have you ever been to the Police Hall of Fame in Miami? *(Miami Police Hall Of Fame—Miami's Police Hall of Fame, there, ya rocket scientist. duh.)*
George: Yes! why I "sat in the electric chair" and everything!
Enema: They have a great adult crime scene set up with plastic cops to shoot at!
MRR: Wow! Did they have any John Dillinger stuff?
Enema: No! it's a police hall of fame, not a cool old gangster's hall of fame!
Scam: OK, Paul, how about I name some Stun Guns lyrics and you see if you can tell me what song you sing them in, .what about "we hide fugitive thoughts behind cold beers"?
Enema: That's in "TV Tan", .I got it right? What do I win?
Scam: What about "don't hang around if you can't take it"?
Enema: Alright! That's enough outta you!!
Scam: I don't think he knows.
MRR: When did people start throwing stuff at you guys while you play?
Enema: It was our first show at Churchill's with Chickenhead, *(Churchill's Hideaway—Miami's own quasi-legendary rock-and-roll-British-pub-smack-in-the-middle-of-little-Haiti.)*
Scam: No, that was both bands second show, it wasn't then, it was the Friday the 13th show in September '91 with the prom sluts, the human oddities, chickenhead and the methadone actors, *(Friday the 13th Show—traditionally this is the day that Dave, the crazy British owner of Churchill's allows the punks to grace his stage and play the Hideaway.)*
Enema: Wow, you remember all that? I just have this vague memory of chairs and bottles flyin' at me, shit!
Scam: What was the worst thing that's been thrown at you on stage?
Pandy: Oh, the firecrackers! it was on the 3rd, not the 4th of July.
Bood: In Texas, somewhere.
Pandy: Yeah, it was one of the best shows of the tour, these people where just totally goin' crazy, throwin' firecrackers at us while we played in their living room!
Enema: I'm glad we didn't play at Calle Punk-O! *(Calle Punk-O! (Ky-ay-punk-oh!) loosly translates as "punk street", an all day punk rock show in "Jose Marti Park", Little Havana, Miami, near Calle Ocho (Eighth Street)* I looked around before we were supposed to play and there was nothing for people to throw but rocks!!
MRR: Have you ever attacked anyone with an axe handle?
Enema: Why do people *always* ask us that?

SEND US STUFF FOR OUR RADIO SHOW

GUTFID

MRR: Who's in the band and what do they do?
Sam: Randy palys guitar, Chris plays bass.
Randy: Be clever. He rapes gerbils.
MRR: Who else is there?
S: The sexy ones in the band.
R: We already said ourselves.
S: I play the buckets. They found me on the streets playing buckets.
R: And said he should sleep with Chris.
S: I wasn't attracted to a Big Foot.
MRR: Who is left?
R: Jesse, he plays guitar and does the vocals.
MRR: How long have you been together?
R: Jesse and I have been playing togethor for about 4 years. Sam and I had a band 3 years ago.
S: Chris and I have been playing together for 4 years.
R: Somehow about a year ago we became one.
R: Me and Sam had a support group for satan worshippers and Jesse came in one day and asked if he could bring his girlfriend in.
S: We said OK.
R: It was Chris.
MRR: Who does the lyrics?
S: Jesse and Randy.
R: Lately Jesse will find something I wrote a long time ago and put that in one of his songs.
MRR: Where did you get the name Gutfiddle?
S: Old name for a guitar is 'gitfiddle'.
R: Country pickers called their guitars gitfiddles, gutfiddle, whatever.
MRR: What style of music do you play?
S: Melodic Punk.
R: Melodic Punk I guess. It's soo (sarcastically, penis in hand) wrong to label music. When people come over we play melodic punk, when no one's around we play polka. It's kinda embarassing to be young and play polka.

MRR: How did you get into punk?
S: When I was fifteen I went to see Face To Face in my hometown.
R: I was tricked by satan and now I can't get out.
S: I started listening to it and gradually I started listening to it more and more.
R: I don't like punk that much. I'm into Seal and Enya.
S: Punk is by far the most energetic style of music.
R: You can jump around and pee on somebody and it's not out of the ordinary.
MRR: What is the Arizona scene like?

This interview was done one night at Denny's while two drunk rednex made fun of Randy's nosering. Gutfiddle is a four piece melodic punk band from the desert of Arizona. They have been playing around a lot lately, so catch them, because they put on a great live show.

R: Arizona doesn't have much of a scene. It is based in Phoenix and Tucson.
S: Yuma is cool. Tucson sucks.
Tree isn't much in Arizona.
R: Yuma is the coolest place. There are not too many bands from here that are known.

MRR: What about Havasu?
R: For a while our manager was putting on shows at a movie the-ater but the people shit on him. Havasu is anti-kid.
S: Just when it started getting a cool scene the theater fucked it up. Nobody will rent their hall out unless your 65 and play bingo.
R: There is a big bingo scene in Havasu.

MRR: Are there any cool bands from AZ?
R: Plinko is cool. The Generiks are cool. Blindside from Havasu is pretty cool, Man Dingo is cool. We never met them though.
S: Shit Bastards have a cool name.

MRR: Have you played out of AZ?
R: Yes we have, California. We've played the Huntridge in Vegas, and in Torrence, among other places.
S: We played a Crackhouse in Fallbrook.
R: We toured the planet Lovetron, and some other places.
S: We played our High Schools prom. It was funny, people slamming in tuxes and dresses.

MRR: What are the best and worst shows you've played?
R: What was our best show?
S: The Huntridge in Vegas with Unwritten Law.
R: We had a lot of fun. The worst was Fallbrook. We had played there before. We got there and there was no show. So we went and recorded and called the club. He said he had no PA but he still wanted us to play. We decided to go to another show in Corona. When we got back he and his wife threatened to burn all of our stuff if we didn't pay him or give away a bunch of free shit and write a song about his wife. So we snuck out when he wasn't around. The place was a haunted crackhouse.
S: That sucked. Our friend wrecked his scooter while we were there.
R: Oh yeah.
S: We played with the Vandals. That was fun.
R: We got in free, that's the best part about playing shows.

MRR: What's with your 7"?
R: We were originally supposed to do a CD with Stiff Pole, but we are all poor and retarded so we can only afford to do a 7" with 4 songs. We're still debating on doing a polka 7" or a punk 7". We recorded at a kickass studio in San Diego called Double Time studios. We recorded 10 songs, 5 of which are going to be used for our 7". The other songs are for comps, so if anyone out there wants Gutfiddle on their comp drop us a line.
S: That place is really cool. Blink and Unwritten Law have recorded there.

MRR: How did you get hooked up with him?
S: We sent him a demo and he really liked it.
R: We played with Rythmn Collision and Harlan (singer) liked us, I guess he is friends with Stiff and he told him about us. So we sent him a tape and he liked it. It's a pretty lame story but if you don't want to know the truth don't ask, fucko.

MRR: Are you on any comps?
R: We are supposed to be on a comp from Greg Looney, out of Bakers-field. If it ever gets out it will be 60 bands, 2 CD's with No Use For A Name, Jugheads Revenge, Schleprock, and many many more.
S: What did we send him?
R: "Times Have Changed". When it comes out it'll kick ass. It's a benefit for homeless or something.

MRR: What does the future hold for Gutfiddle?
R: Nude breakdancing parties.
S: Smoke a lot of cigarettes. Touring. Have fun and kick ass at shows. Put out records. Hope to get sponsored by someone, so if anyone is reading this we need a sponsor. That's about it.
R: Keep on making music. Hopefully people will want to put it out. Sponsors, so I won't have to wear these damn P.J.'s anymore.

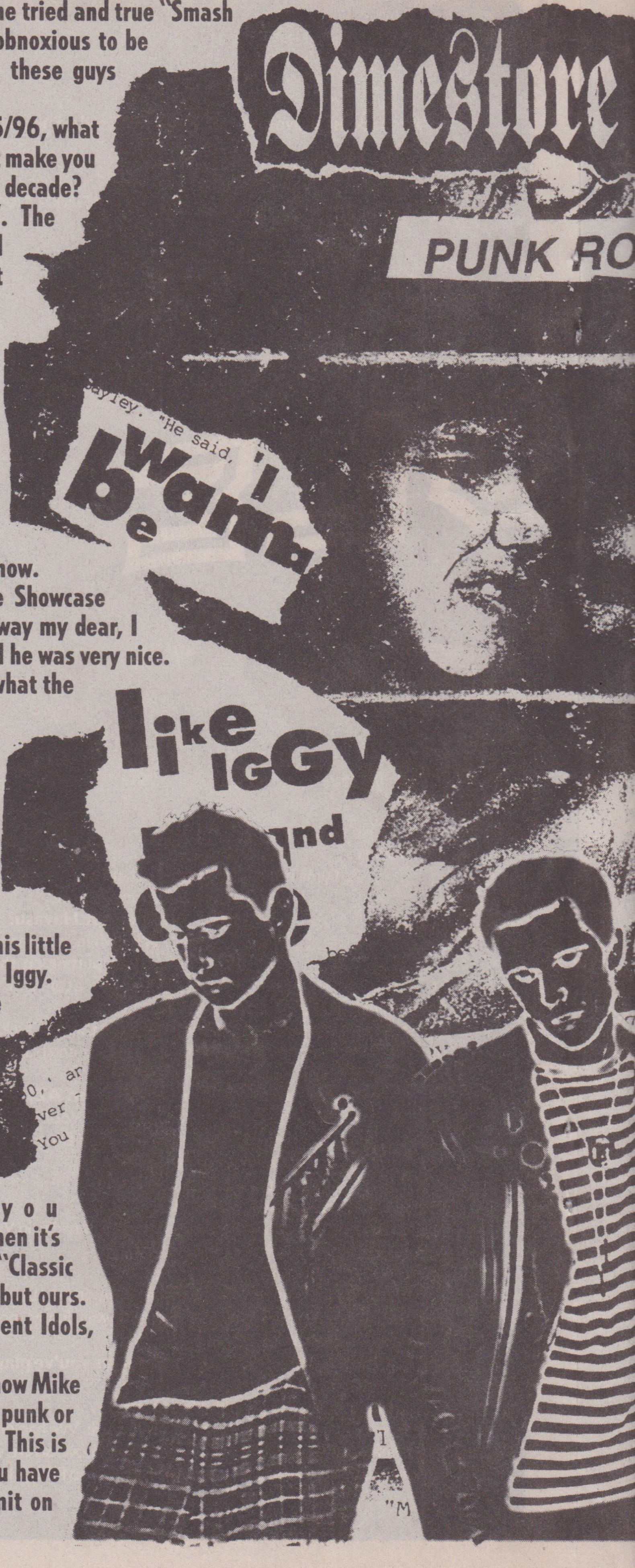
MRR: Final Comments?
S and R: Whoever found the shirts that flew out of Chris' truck please return them.
S: I swear to god if I see a bum wearing a Gutfiddle shirt.
R: Send us mail it make us feel cool. Nobody likes to not get mail. We'll send stickers or something.
S: Indecent pictures of yourself.

Gutfiddle, PO Box 369, Lake Havasu, AZ 86405-0369

Dimestore Haloes are a Boston Punk Rock band dedicated to the tried and true "Smash It Up" ethos of The Damned and The Sex Pistols. Too angry and obnoxious to be termed "pop punk", too catchy and fun to be called "hardcore", these guys nevertheless seem to have their own freakish sound and charm.

They don't claim to be original or groundbreaking, but in 1995/96, what is? What counts is, does it make you think, does it MOVE you, does it make you wanna sing and dance and smash your beer in the face of a hopeless decade?

The answer with Dimestore Haloes is a resounding "yup". The following interview with Chaz Matthews was done as the band rehearsed for up coming shows with punk rock legend Jeff Dahl. Text by Brando, Photos by Christiana.



MRR: Start with telling us who is in the band.

Chaz: Me on vocals and guitar, Lorne Behrman on guitar, Chris Devereaux on bass, and a seemingly never ending succession of stand in drummers until our one true love drummer comes into our loveless lives.

MRR; What are your feelings on Boston Punk Rock?

Chaz: The Real Kids were great in 1977, DMZ, Willie Alexander, The Modern Lovers. . . .

MRR: You are only 25 years old, man, I'm talking about the scene now.

Chaz: Oh, uh. . . . we don't get out much. There are bands like Showcase Showdown, August Spies, Pissants. . . an interesting aside by the way my dear, I met a guy from the Pissants in the Stop And Shop the other day, and he was very nice. Let's see. . . . Nobody else. Just us. We are to Showcase Showdown what the Damned were to the Pistols.

MRR: You're a bit obsessed with "Classic Punk", aren't you?

Chaz: (flies into a rage, spilling his drink on himself in the process) FUCK!! FUCK! Let me tell you something. I come from Fremont, Michigan originally, a town so small that it might as well not exist, famous only for the Gerber family, who of course, invented baby food and still produce it right there. I got into punk because I found an old issue of Rolling Stone magazine. . . bear with me here. . . and it had the top 100 Rock and Roll albums of all time. Here I was, this little snotnose child, reading about the Pistols first record, the NY Dolls, Iggy. It changed everything. So I went out, bought or stole all of those records, read some books along the way, and here I am. It was much the same for the other Haloes. It wasn't until I discovered California punk like the Germs and the Weirdos that I started hearing about MRR, and when I found my first copy of it, already six months old in some bargain book bin somewhere, I was shocked at what I read. Emocore, Homocore, Hardcore, thiscore thatcore everywhere a core core, and to me it was all pointless. Does it move you, does it make you believe, does it give you a reason to go on with your shit life? If so, then it's punk rock. I don't get the need to categorize and delineate. So, "Classic Punk", no, we are what we fucking are, the rest is no one's concern but ours.

MRR: So how do you feel about other "Classic Punk" acts like Spent Idols, Blanks 77, Boris The Sprinkler, Stitches, Swingin' Utters, etc.!

Chaz: Well, some of those guys I'm acquainted with; I know Norb, I know Mike Spent, but I don't think there's any movement to crush "New School" punk or anything, although that'd be pretty funny if there was such a thing. This is just the music we like, music's not like fashion or politics, where you have to move with the times to stay relevant. I think putting a time limit on

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music, which is essentially a reflection of people's emotions, is ridiculous.

MRR: So you don't feel that those other hands are your peers?

Chaz: Another beer? Why certainly, but only if you're buying.

MRR: How do you feel about the Ramones break up?

Chaz: Well, it's about freaking time. They haven't made a relevant record since Dee Dee left. Plus they've become punk rocks' sacred cow of late, which is stupid. I mean, I like them almost as much as Ben Weasel does, but c'mon, when it's over it's over.

MRR: What does this band believe in?

Chaz: We're all working class, we're all underpaid, over worked, overtaxed individuals. We support anarchist groups, we support any alternative way of living, getting on outside the system. I've personally seen the police brutality and indifference in this town. People talk about L.A. but it's everywhere. Cops are enforcers for the worlds' biggest gangsters. . . the U.S. government. I prefer gang violence to police brutality. . . Think about it. . what makes a neighborhood a "bad" neighborhood? The cops only go there to buy drugs for personal use. These places are allowed to remain that way for a reason. I don't know. . . there are too many things to be angry about. When you live in the inner city you see it every day. Punk Rock keeps me relatively sane.

MRR: How did this band get together?

Chaz: I put an ad in MRR and eventually these guys showed up.

MRR: So MRR actually influenced the formation of this band?

Chaz: Could you repeat the question?

The Dimestore Haloes have a demo available now, and a 7 inch in early 96. Young, angry and aware, you'd better catch them while they're still alive. Catch them at: P.O. Box 391785, Cambridge, MA 02139 USA.

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James Dean died for your sins
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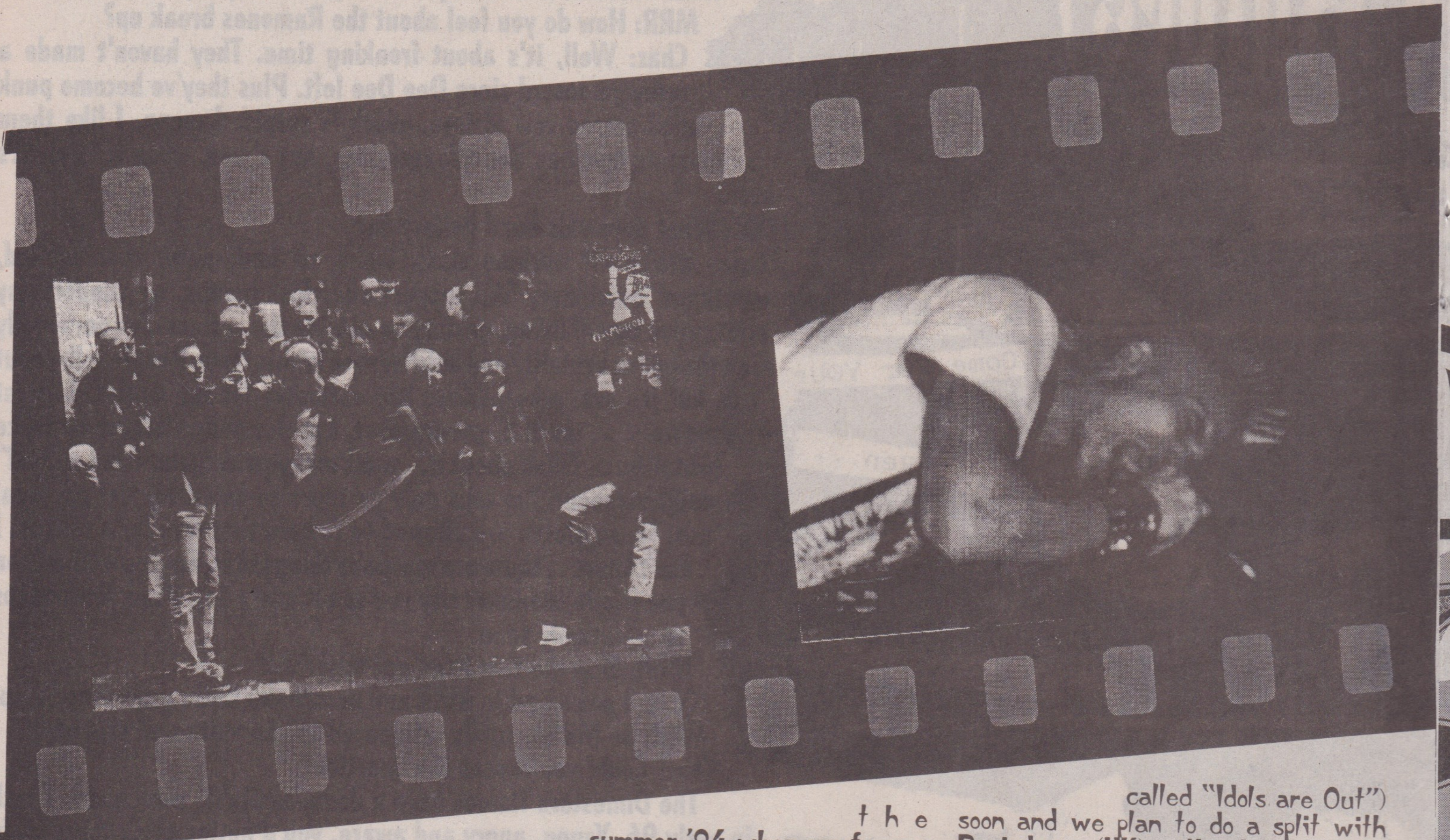
You can catch me on the

Tombstone, Tombstone Radio, Tombstone, Tombstone Radio
Tombstone, Tombstone Radio, Dead records all night on
Tombstone Radio

I made a list of reasons to live a blank page, in a blind rage
I want white Riot get a television ad corporate media stars
I dress to oppress no retro fashion no punk rock on MTV
Just a dead end after 25 years of bars and stars and scars



Oxymoron are a brilliant German oil/Punk band. They have been around for about six years and in the last year they have had a 7 inch licensed to Helen of Oi! records as well as released an LP on that label This interview was done with Sucker through the mail. Interview by Mike.

MRR: Who are Oxymoron?

S: Oxymoron are four nice guys from Erlangen/Nurnberg who are into having a laugh and taking a piss as often as possible and who love to play punk. That's Sucker (vocals, unemployed mohican, and always in some kind of trouble), Arne (bass, unemployed skinhead and sick in the head most of the time), Mad Martin (guitar, unemployed but always smiling and knocking back a few more), and Bjorn (drums, beer brewer and drinker with heart and sole and into the feminine sex). We are 96 added together and close friends, who stick together!

MRR: When did you form?

S: Three of us formed in late '89. But nothing happened until '92 because it was more like booze at rehearsals. This lineup has been together since the summer '94 when our former bassist Filzlaus (crab-course) was sacked.

MRR: When did you release your first 7? Was it self released?

S: Our first release ever was the "Beware-Poisonous" EP that came out in the spring of '94, although the recording had been done more than a half a year before. At this time we almost split up because we were bored with the whole thing. So we decided to put out a single to see what would happen. And it was worth the trouble we had. Yes, we released it on our own, Oxyfactory Records. We didn't send demos around since we wanted to be our own producers.

MRR: How did you hook up with Helen of Oi! Records?

S: That was a really lucky accident. We sent a few copies of the single to Bob at Helen of Oi! records to ask about distributing them in the U.K. He seemed to love it because he sent back a deal for an album, another EP. and asked to license the first one for Helen of Oi! records. Great stuff

MRR: What are your recording plans for the future?

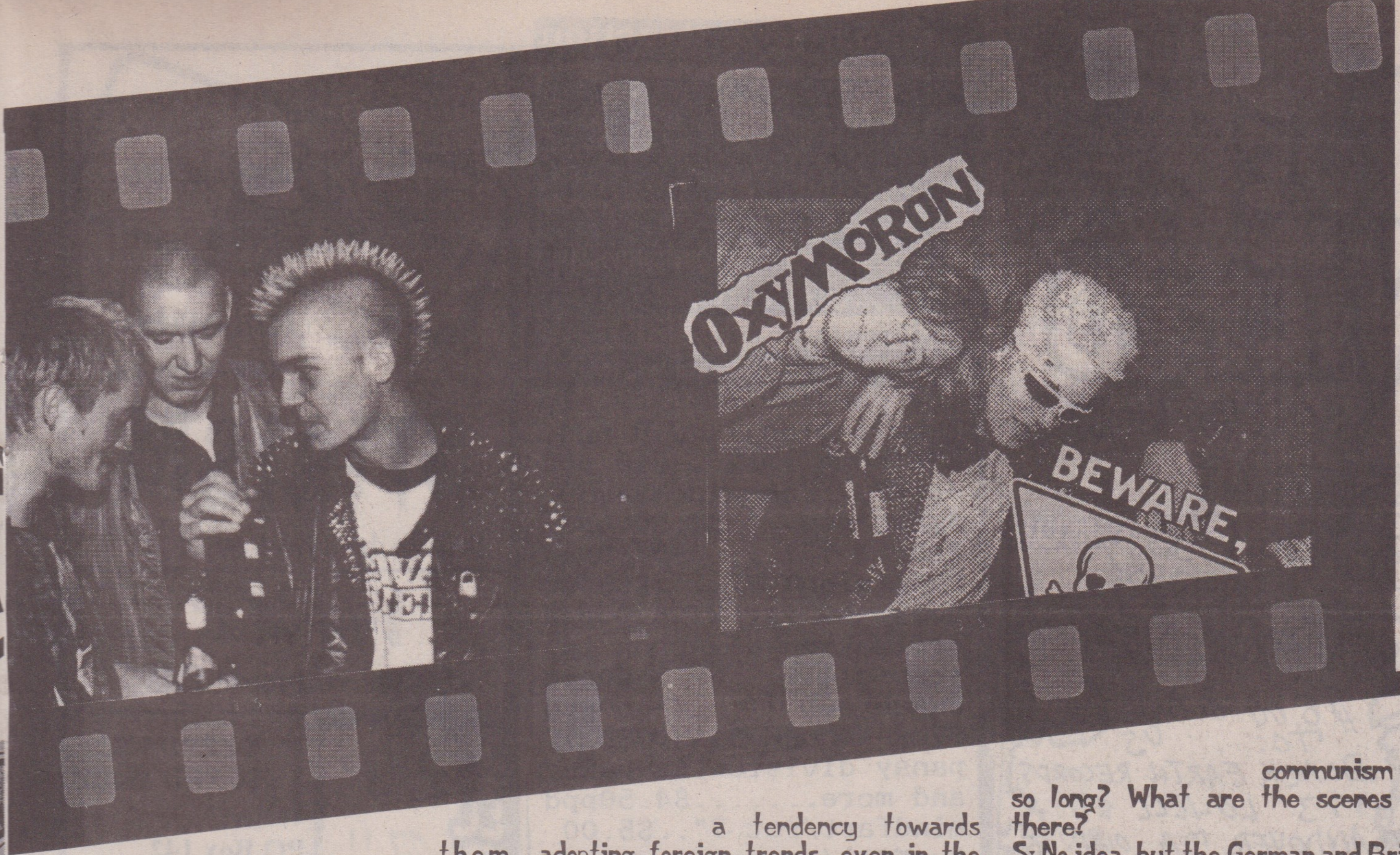
S: We'll release a 2nd EP (probably called "Idols are Out") soon and we plan to do a split with Braindance (UK) with whom we'll be on tour. A load of guys who are doing compilations asked us as well to be featured on them. Perhaps our album plus the old songs will come out on CD in the USA only. We also plan to do a video at our gigs. Let's see what happens.

MRR: On your LP you thank all who still carry the banner of punk. What does that mean?

S: These are the nineties and there's never been that much disco crap. Call it techno, rave, or pop - it's all the same shit, boring and dull. All we say is carry on punk and give the finger to the music industry that dominates the scenes. And our album is dedicated to everyone who keeps the feeling alive and was created by the '70s/'80s movement. Take 'em all!

MRR: Has punk become like it is in the US with a lot of posers and trendies who are into bands like Green Day and the Offspring but nothing else that's punk? Or who wear their hair dyed because it's in?

S: There's always been posers and trendies in the scene but they don t really have anything to do with the movement, and I don't care about



them either. In the USA it's Green Day, for us it's Toten Hosen. But most of their fans are kiddies. Some ten years ago the scene was full of fashionable guys as well, but among them was a bunch who made punk what it was to be. Pushed it forward. You'll never get the posers out of the scene and it won't make us stop dying our hair or wearing studs. In Germany, it's two different scene's that don't have much to do with each other.

MRR: What is the scene like in Europe?

S: It seems like it's becoming similar to the early '80s as the "Skins & Punks" movement and new bands coming up. We can't complain about our home towns, they can show a good crowd. As I've heard from Braindance or saw in England myself it's the same there.

MRR: I have heard that it is often hard for native (local) bands to get gigs but foreign bands can easily get gigs? Is that true? Has that been your experience? How do you feel about it?

S: Generally it's true that - especially US or UK - bands are welcome over here and they get better chances for gigs. When you consider that punk was born in Britain (and hardcore in the US) it's pretty obvious why they are treated like that. Germans have a tendency towards adopting foreign trends, even in the movement itself, it's a pity that you have to be better because you are a native band. But that's not too heavy in this scene which always had lots of bands to be celebrated. And since the Oi! movement's influences are changing a bit, we don't have any real problems yet.

MRR: How do bands manage in such a diverse continent where there are so many different languages? Does it matter? Do most bands sing in English?

S: Some bands do, other don't. And English is a help for most bands from different countries to communicate. Basically, the European scene is like mixed pickles. Not too boring although sometimes it isn't easy to get in touch. The most important connections are the zines.

MRR: Why do you sing in English?

S: Most of us always listened to British/American bands and so it just happened. Although I'd say a band should sing in its home language 'cause everyone can get the message. Otherwise you could translate the lyrics. But punk is worldwide, so it doesn't matter on the other hand. And most people understand English a bit at least.

MRR: Where are the strongest and best scenes in Europe? What is it like in Eastern Europe where there was communism for so long? What are the scenes like there?

S: No idea, but the German and British scenes is seen as the best ones by the people who come here. And most English bands like Germany and prefer to play over here. Eastern Europe is still a bit out of reach for most of us. There's a separate scene with some exceptions, like Poland and perhaps the C.S.F.R. We don't know very much about it. In Eastern Germany punk broke out when the wall was broken down. But most of the kids there became Nazis and brought our country ugly headlines worldwide. Now the communists see what it got them. It's very strange that Eastern German skins are suddenly proud of a country that they have lived in for a few years. And want to get all foreigners out of here. Although most of them have lived here since birth. Violence is increasing everywhere. Politically stance bands and people are getting more and more uncompromising and destroy their own scene by acting against their own kind.

MRR: Any final comments?

Thanks a lot, Michael, for sending the air mail questions and cheers to all the guys in the States that bought our records and wrote us. Keep the faith and stick together against the real enemy. Punk survives them Oi, Oi, Oi! Protest. Write Oxymoron at: Sucker, c o Kicki Weyers, Frauenauracher 8, 91056 Erlangen, Germany.

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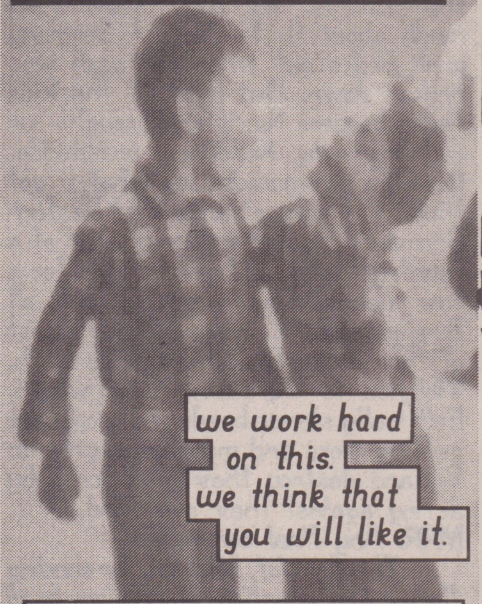

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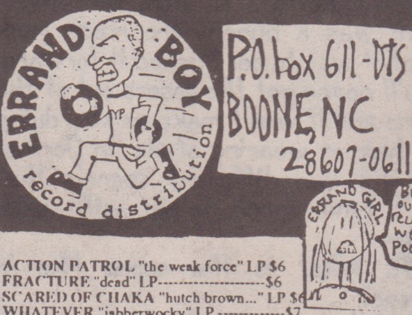

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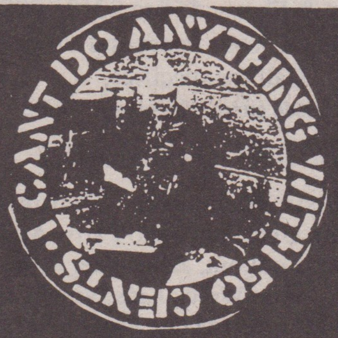

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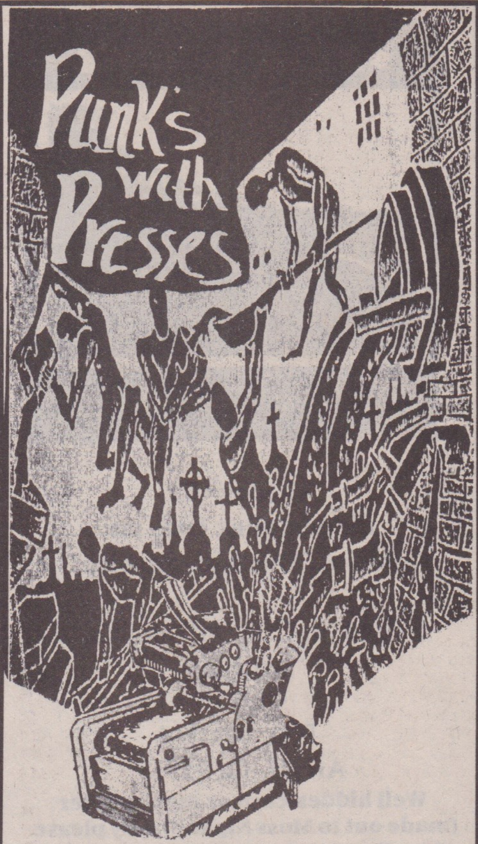

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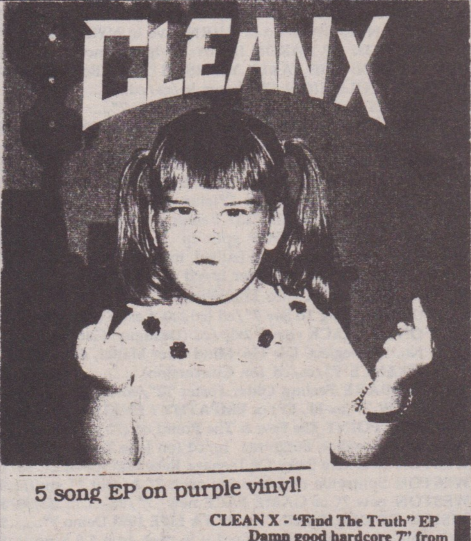

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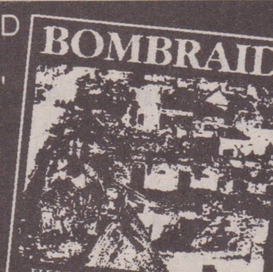

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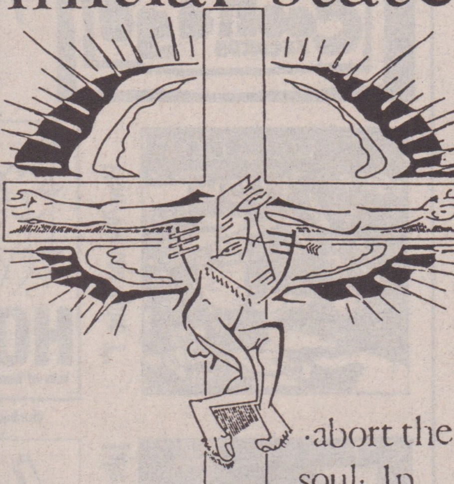

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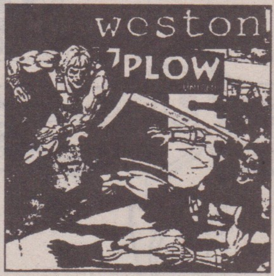

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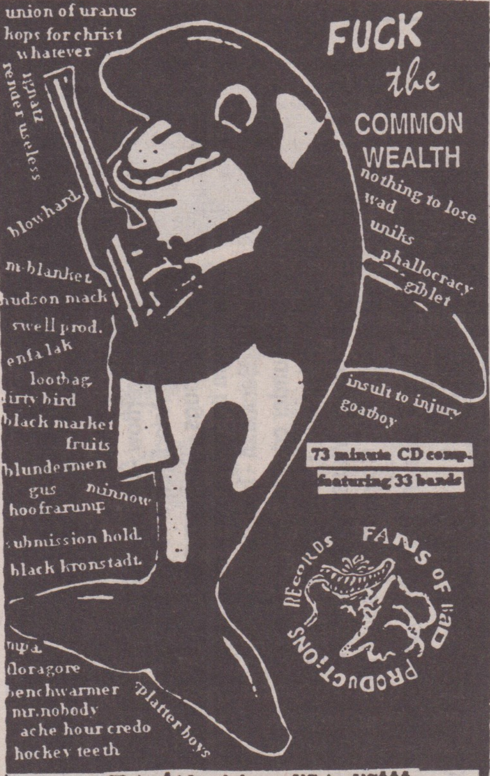

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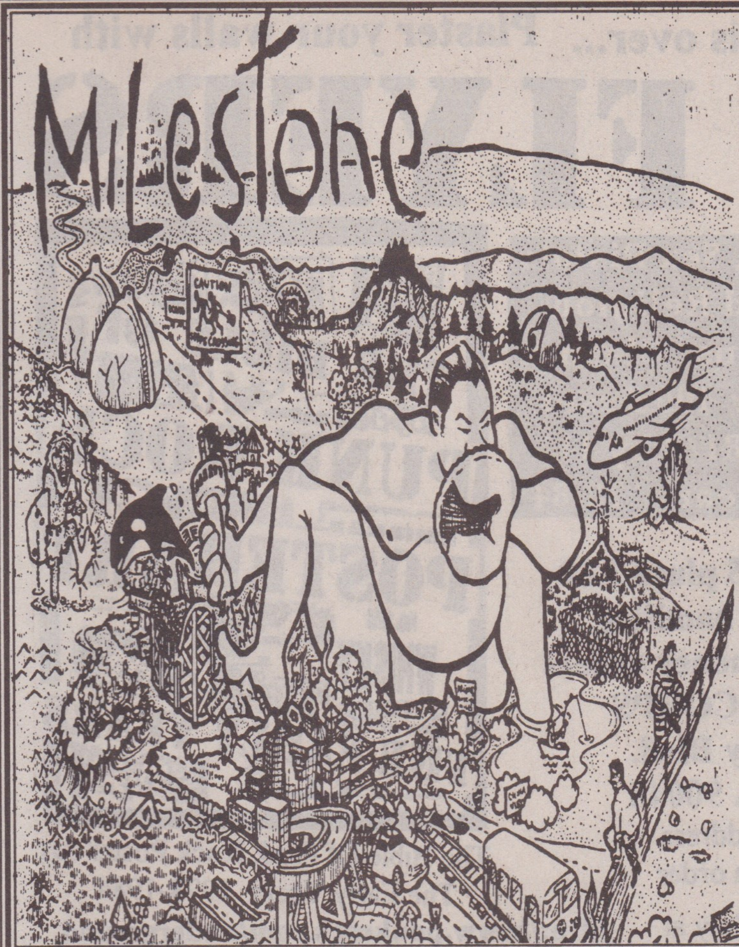

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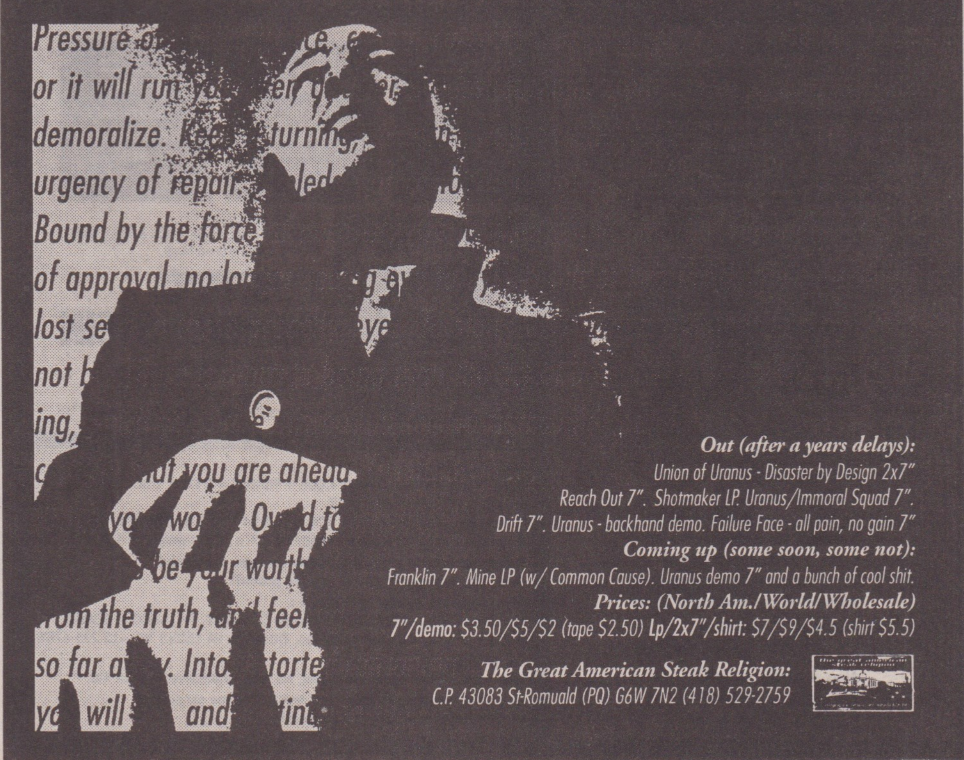

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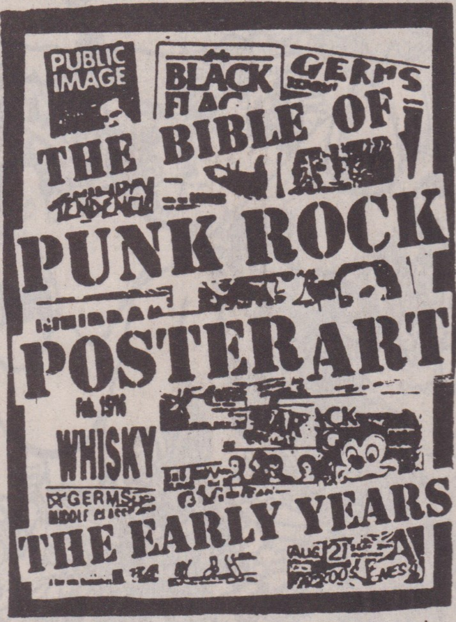

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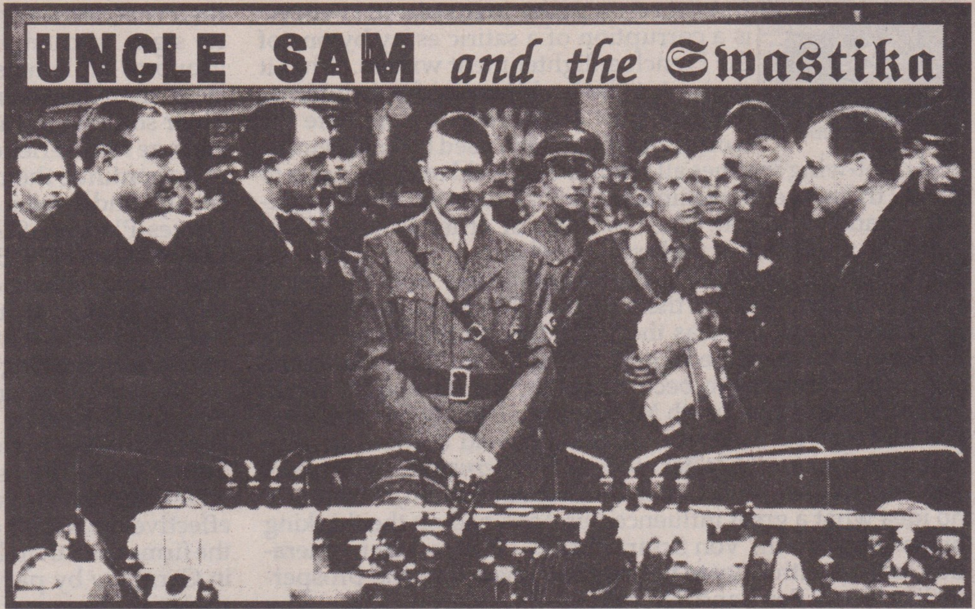
Originally recorded in 1980 by Dave Emory and Mark Ortiz, this lengthy program documents the Third Reich as an outgrowth of multinational corporate capitalism, focusing on the dominant role of American-based multinationals in financing and arming Nazi Germany. We're running this as an article instead of its usual place in the Columns section due to its obvious length.

UNCLE SAM *and the Swastika*



Dave: On October 19, 1936, the U.S. Ambassador to Germany, William Dodd, sent the following letter to President Franklin Roosevelt. I will point out that this is three years after Hitler assumed power, three years before the outbreak of hostilities, and five years before the U.S. entered the war. Ambassador Dodd wrote to Roosevelt: "As much as I believe that peace is our best policy, I cannot avoid the fears which Woodrow Wilson emphasized more than once in conversations with me on August 15, 1915 and later. The breakdown of democracy in all Europe will be a disaster to the people, but what can you do? At the present moment, more than 100 American corporations have subsidiaries here or cooperative understandings. The Duponts have three Allies in Germany that are aiding in the armaments business. Their chief ally is the I.G. Farben Co., a part of the government which gives 200,000 marks a year to one propaganda organization operating on American opinion. Standard Oil Company's, New York subcompany, sent $2 million dollars here in December 1933, and has made $500,000 dollars a year helping Germans make ersatz gas for war purposes; but Standard Oil cannot take any of its earnings out of the country except in goods. They do little of this, report their earnings at home, but do not explain the facts. The International Harvester Co. President told me their business rose 33% a year; an arms manufacturer, I believe, but they could take nothing out. Even our airplanes' people have secret arrangements with the Krupps. General Motors Co. and Ford do enormous business here through their subsidiaries and take no profits out. I mention these facts because they complicate things and add to war dangers." Well, Ambassador Dodd was taking note of a phenomenon here which very few observers have been able to take note of, or were willing to take note of since. What Dodd was basically taking note of was the fact that German National Socialism, or Nazism, was produced by the maneuvering of multinational corporations, and American business interests played a central role — a critical role — in this maneuvering.

Mark: Long before that memo was written, the groundwork was laid for American and international participation in the Third Reich. A lot of people aren't aware of it but one of the earliest financial contributors to fascism, and one of fascism's ideological pillars, was none other than the famous American industrialist Henry Ford, Sr. The following selection is from a book called *Who Financed Hitler?*, written by James and Suzanne Pool, published in 1978 by Dial Press. "'That Henry Ford, the famous automobile manufacturer, gave money to the National Socialists, directly or indirectly, has never been disputed,'" said Konrad Hayden, one of Hitler's first biographers." Throughout the 1920s there were numerous leaks of information about Ford's financing of Hitler, but since then they have been suppressed and forgotten. The Pools have an entire chapter in their book about Ford and Hitler, and they attempt to lay down three conduits of money through which they contend money, in all probability, did flow from Ford to Hitler. Basically, the three conduits were these: First, through the White Russian Czarist community in the U.S. and Europe, particularly through one Boris Brasol (an assistant to Grand Duke Cyril Vladimirovich, a member of the Romanov family, and one of the probable heirs to the Russian throne, if the monarchy had continued in Russia). Brasol, at the same that he was working for the Czarists was also a writer for Henry Ford's private newspaper, *The Dearborn Independent*. He made numerous trips to Europe during which he had plenty of opportunity to convey money. The second conduit that the Pools talk about was Ford's agent for the Ford Motor Company in Germany: His name was Warren C. "Fuzzy" Anderson, an ex-bicycle racer, who was summarily recalled for no apparent reason from Germany in 1922, but who had contacts with the Nazi party while he was in Germany. The third conduit that the Pools mention was through the son and the daughter-in-law of the famed opera composer and famed anti-Semite Richard Wagner. Wagner's son and daughter-in-law came to the U.S. with Nazi party member Kurt Ludecke supposedly asking for funds for a German music festival; however, they also had dinner with Henry Ford, and according to Mrs. Wagner, Ford agreed to give them some money. But more important, even than Ford's role as a financier of fascism, immediately following WWI, is his role as an ideological leader of the fascist movement. Henry Ford is known to have written a book entitled *The International Jew*. It originally appeared as a series of newspaper articles in Ford's newspaper. Speaking of *The International Jew*, and Ford's general status among fascists, the Pools write: "Not only did Hitler specifically praise Henry Ford in *Mein Kampf* (Hitler's well-known book), but many of Hitler's ideas were also a direct reflection of Ford's racist philosophy. There is a great similarity between *The International Jew* and Hitler's *Mein Kampf*, and some passages are so identical that it has been said Hitler copied directly from Ford's publication. Hitler also read Ford's autobiography *My Life and Work*, which was published in 1922, and was a best seller in Germany, as well as Ford's book entitled *Today and Tomorrow*. There can be no doubt as to the influence of Henry Ford's ideas on Hitler. Not only do Hitler's writings and practices reflect *The International Jew*, but one of his closest associates, Dietrich Eckart, specifically mentioned both *The Protocols* and *The International Jew* as inspiration sources for the Nazi leader."

Dave: *The Protocols of the Elders of Zion* is a very famous forgery that was put together in 1905 by the Okhrana, that is, the

Czarist secret police in Russia. It, I believe, is a corruption of a satiric essay by one of the French enlightenment writers. What it purports to be is a blueprint for an international Zionist conspiracy to dominate the world, and it has been used by anti-Semitic and right-wing regimes all around the world over the years to justify their excesses against the Jewish segment of the population, and others at time- as well, in order to keep their subjects' minds off of their real problems.

Mark: *The International Jew* borrowed heavily from this set of ideas and elaborated on them further. The Pools continue: "If *The International Jew* was the bible, then to the Nazis Henry Ford must have seemed a god. His anti-Semitic publications led many Germans to become Nazis. Balder von Schirach, leader of the Hitler Youth Movement, stated at the post-War Nuremberg War Crimes Trials that he had become an anti-Semite at the age of 17 after reading *The Eternal Jew* (which was *The International Jew*'s title in its German edition). 'You have no idea what a great influence this book had on the thinking of German Youth,' von Schirach said, 'The younger generation looked with envy to the symbols of success and prosperity like Henry Ford, and if he said the Jews were to blame, why naturally we believed him.' One of Hitler's lieutenants, Christian Weber, boasted that Ford would be received like a king if he ever came to Munich. In 1923, when Hitler learned that Ford might run for President of the United States, he said, according to *The Chicago Tribune*: 'I wish that I could send some of my shock troops to Chicago and other big American cities to help in the elections. We look to Heinrich Ford as the leader of the growing fascist movement in America. We have just had his anti-Jewish articles translated and published, and the book is being circulated to millions throughout Germany.'"

Dave: It's important to note that it was Henry Ford's stature (his fame) as an industrial leader that not only gave a great deal of distribution to Nazi ideology (in that they were able to achieve worldwide distribution through this); but it also lent the Nazis (at that time regarded as a lunatic fringe group) much of their early respectability — this is an important point.

Mark: "Henry Ford's reward from Hitler finally came in July 1938, when on Ford's seventy-fifth birthday, he was awarded The Grand Cross of the Supreme Order of the German Eagle. Ford was the first American and the fourth person in the world to receive this medal which was the highest decoration that could be given to any non-German citizen. Benito Mussolini, another of Hitler's early backers, had been decorated with the same honor earlier that year."

Dave: Before moving on I would like to note an interesting coincidence, and that is that Henry Ford's son, Edsel Ford, a member of the Board of Directors of the Ford Motor Corporation, was appointed to the Board of Directors of American I.G. (I.G. Farben's wholly-owned American subsidiary), and this is interesting because I.G. Farben was the company that produced the gas used by Hitler in his 'Final Solution to the Jewish Problem.' Interestingly enough, Karl Bosch, a Director of I.G. Farben, was Chairman of the Board of German Ford; I.G. Farben Chemical Combine owned 40% of German Ford stock. While Henry Ford was contributing to the Nazis and helping them to formulate their ideological approaches, events were taking place in Europe which were to help pave the social and economic conditions leading to the rise of Hitler. American industrialists and financiers played a key role in setting up these condition. In 1923, an impasse was reached between Germany and France over the cessation of coal deliveries from Germany to France under the terms of the Versailles Treaty. The French steelmaking industry of Lorraine was dependent on shipments of German coal from the Ruhr in order to keep functioning. The Germans were not meeting their quota so the French sent troops in to occupy the coal-producing region of the Ruhr, the coal miners struck, and there was a deadlock. Basically, the French weren't getting their coal, the Germans weren't producing any, and showed no signs of changing their stance. Into this gap stepped a group of diplomats who were also key international financiers, many of the most important of them were American. Their solution to the problem of German reparations was to arrange for a series of foreign loans in order to enable Germany to continue their reparations payments. These loans were set up under two different programs: one was called the Dawes Plan of 1924; the other was called the Young Plan, instituted in 1929. Between 1924 and 1931, under the Dawes and Young Plans, Germany paid out a total of 36 billion marks in reparations. During that same period of time they borrowed 33 billion marks (of course at a great profit to the institutions lending them) so that the net payment by Germany was only 3 billion marks over the seven year period. What this had the effect of doing was to concentrate economic power because in the harsh conditions which the Dawes and Young Plans imposed, the businesses which best survived were those that had access to the American loans; it was a very effective device for eliminating competition. In fact, some of the firms used their loans in order to buy out their competition in Germany by paying higher than market prices. The chief result of the concentration of economic power, which stemmed from the conditions set up by the aforementioned Dawes and Young Plans, was the formation of three giant cartels: one of them, the I.G. Farben industry (the chemical concern); the second was Vereinigen Stahlwerker (United Steel); the third was German General Electric (30% owned by American G.E.). These three companies comprised the backbone of German defense production. They essentially were Hitler's tools for forging the Wehrmacht and the Luftwaffe. It's also important to note that these same industrial concerns played a key role in financing Hitler's takeover in 1933. All three cartels were generous contributors to the so-called National Trusteeship Fund, administered by Rudolph Hess. That money was drawn upon by the Nazis in order to affect their 1933 takeover. I.G. Farben, for example, as a company and with individual Directors, had basically contributed 45% of the National Trusteeship Fund. Before we proceed, I would like to try and illustrate the mechanism by which all of the transactions that we've discussed so far, and the ones we're going to be discussing in this broadcast, were brought about. Rather than attempt to delineate for you all of the complicated corporate maneuvering, I'm going to give you an idea of the kinds of intersections which resulted in the cooperation between U.S. business and Nazi Germany. I'd like to focus on the fascinating set of connections of a man named Kurt Schroder. Schroder was one of Hitler's most prominent backers and one of his earliest backers. One of his most important functions was his Directorship of all of the ITT companies in Germany. ITT played a leading role in Germany; they were one of the dominant interests in the German electrical industry along with German General Electric. They were also very heavily involved in German armaments production, most notably the Lorenz Company. Shortly before the outbreak of war, ITT purchased a 28% controlling interested in Folkerwolff Aircraft which throughout the course of the war produced one of the top line German warplanes. ITT also produced a great many parts for wireless and navigational instruments and so forth. As I mentioned previously, Kurt Schroder was made the trustee of all ITT interests in Germany, and he and a man named Emile Meyer sat on the Board of Directors of all of the ITT subsidiaries in Germany. Kurt Schroder was a member of a very powerful trans-Atlantic banking family. The Schroder family had a bank in London called the J. Henry Schroder Company. The J. Henry Schroder Company of London acted as the exclusive agent for all German business which was being conducted in England before the war. Another Schroder bank was the J. Henry Schroder Banking Corporation of New York. The J. Henry Schroder Banking Corporation profited heavily from the reparations loans which was described earlier, and the legal

negotiations for the Schroder reparation loans were handled in Germany by the law firm of Albert and Westrick. Both Heinz Albert and Gerhard Westrick were German spies in the U.S. in both World Wars. The American end of the Schroder reparations loans was handled by the law firm of Sullivan and Cromwell. The senior partners in Sullivan and Cromwell at that time were two names which figure very prominently in American diplomacy and politics over the course of the last half century: John Foster Dulles and Allen Dulles.
Mark: John Foster Dulles being Secretary of State under Eisenhower; Allen Dulles was the co-founder of the CIA and was also active in the OSS, which was American intelligence before the CIA was created.
Dave: Allen Dulles was a member of the Board of Directors of the Schroder Bank until 1944. Interestingly enough, American I.G. (I.G. Farben's wholly-owned subsidiary) did all of their banking with the Schroder Bank; Sullivan and Cromwell, the Dulles' law firm handled all of the legal work for American I.G. Interestingly enough, in 1936, the investment banking business of the J. Henry Schroder Corporation merged with another very famous banking family. The J. Henry Schroder Corporation became Schroder, Rockefeller and Company; and the Vice-President of Schroder, Rockefeller and Co., was Avery Rockefeller who was the son of Percy Rockefeller, brother of John D., the founder of the family fortune, and father of Nelson and David Rockefeller. Perhaps the single most interesting connection of the Schroder banking empire concerned an account in one of their banks in Cologne, Germany. This account was known as the Sonder Konto "S" (or special account "S"). Special account "S" was drawn upon by Heinrich Himmler for the day-to-day operations of the SS (the ferocious Nazi elite guards). Kurt Schroder's official title in Germany was Senior SS Group Leader. What that meant was that he was the leader of a group of industrialists who deposited money in the Sonder Konto "S" (the special account in the Stein Bank in Cologne which Himmler drew upon for the day-to-day financing of the SS), and in return, the industrialists not only received protection from the SS, but the main contributors—the really big ones—got first pick of the SS's slave labor pool, and were able to avail themselves of that in their business concerns. It is also interesting to note that Sonder Konto "S" was contributed to by ITT, the American-based multinational corporation. It was also contributed to by the German-American Petroleum Company, the 98% owned Standard Oil subsidiary; and German General Electric was an early contributor as well.
Mark: What we want to emphasize in closing this part of the discussion is that this was not an aberration. We're just showing you one little piece of the entire picture. In reality there was a whole incredibly complexly woven network of multinational corporations and their managers, executives, and major stockholders that actually predates the First World War, and is international in scope and has been around for a long time.
Dave: The trans-Atlantic financial axis' existence (that we've speaking about) permitted the Germans to work out a marvelous and evil system of economic warfare against all of the Allies by manipulating international cartel agreements. They were not only able to obtain valuable technology and raw materials for themselves, but they were able to actually restrict war production in their enemies and potential enemies. A superb and long out-of-print book entitled *All Honorable Men* discusses this. *All Honorable Men* by James Stuart Martin, Little, Brown & Co, 1950; hardcover McLellan Co. James Stuart Martin was Chief of the Economic Warfare Section of the U.S. Department of Justice during the Second World War, and as such, one of his duties was to investigate potential production bottlenecks in German industry which would offer the Air Force a good opportunity to disrupt German wartime manufacturing. Of this search for bottlenecks, and what he discovered through that, James Stuart Martin writes: "As we worked on the search for bottlenecks in German production, we began to find a close relation between international business agreements for the restriction of production and the kinds of products which were especially critical in wartime. The trouble was that these international arrangements which pointed out the importance of certain commodities in the German economy had also resulted in restriction of production in the U.S. Assistant Attorney-General Arnold Mann found that one company, Rohm and Haas of Philadelphia, was not able itself to produce enough transparent plastic sheets for bomber noses; but because Rohm and Haas of Philadelphia had DuPont under a special agreement as part of a more complex and wider four-way arrangement involving DuPont and two German firms, I.G. Farben Industry and Rohm and Haas of Darmstadt, DuPont was permitted to turn out only a limited quantity of the plastic sheets. While government expediters were tearing their hair over slow deliveries, DuPont was writing to Rohm and Haas of Philadelphia that they would have to tell the government about the agreement unless Rohm and Haas would lift the restriction. We discovered even more spectacular complications, such as those in the three-way arrangements among the aircraft equipment firms Bendix of the U.S., Siemens of Germany, and Zenith in England. Under one of those arrangements, the American firm in 1941 had stood by an agreement with the Siemens firm of Germany and forbade British Zenith to grant patent licenses so that the British Air Ministry could expand production of aircraft carburetors. Almost a year after Dunkirk, Zenith wrote to Bendix that 'The Ministry suggested they would prefer to manufacture the carburetors themselves and asked us to waive all our rights in the matter. We have told them plainly that we are not prepared under any circumstances to agree to this or to alter one item of our contract with you. You know that we have got to win the war if we are going to survive, and it is because we know we shall win and survive that we are anxious that post-War business should not be complicated by departing from the conditions of the contract in the meantime and under the excuse of war conditions.' As the war went on, Senate Committees probing production bottlenecks in the U.S. helped to compile and make public the records of the staggering number of similar arrangements differing in detail but all having the same effect. They were widely denounced but principally on the ground that they represented 'business as usual' during wartime. Editorials solemnly pronounced that all such arrangements should be 'out for the duration.' These business arrangements operated at focal points where it was possible to turn on and off the main valves in economic pipelines. It was not long before we found out that the arrangement of valves and pipelines was a two-way affair. Our elation at the discovery that practically all of Germany's fine optical glass came from one factory, the Shot Works at Jena, was counteracted by the discover that under the same working arrangement, only one such factory of any importance existed in the U.S. The pinpoint for bombing in Germany could be the blueprint for sabotage in the U.S." He continues: "During the summer of 1942, the Justice building in Washington played host to the trial of eight Nazi saboteurs who had been landed by submarine to blow up some of the key factories in the U.S. Morning and evening the black bands of the U.S. Marshall trammeled the prisoners under our windows and all day long the drawn blinds on a row of windows two stories up and across the courtyard were a reminder that sabotage in the literal sense of the term was not just a theoretical possibility. But sabotage in its literal sense was not the point. As our piecemeal reports stacked up, a picture began to emerge of an enemy that did not need the services of trained professional spies and saboteurs. By agreement between German and American producers of magnesium needed for aircraft, production in the U.S. before the war was limited to no more than 5,000 tons per year. In contrast, Germany in 1939 alone used 13,500 tons, and during the next

five years consumed magnesium at the rate of 33,000 tons per year."

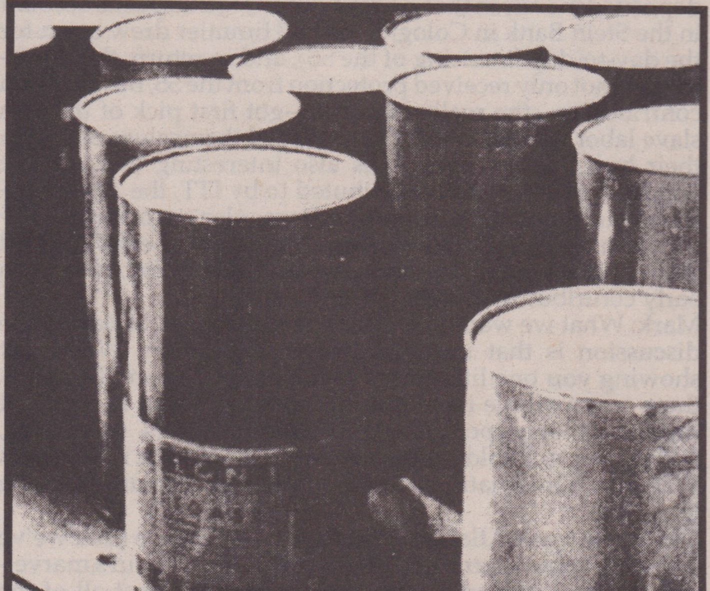
Mark: Six times the American production or more. "Here was a case where American businesses' businessmen had knowingly or unknowingly helped a German firm to close some valves over here with far more effect that the eight saboteurs could ever have achieved, even if they had been allowed to do their utmost. Plants which have never been built are more dead than plants which have been bombed. A bomb plant may still live in its blueprint, and in the trained labor force that had been operating it. As the evidence piled up to show German success in negotiating restrictive arrangements, the contrast between the limited possibilities of cloak-and-dagger sabotage and the greater possibilities of safely negotiated business arrangements became more and more heavily underlined."

Dave: I would like to point out that through these arrangements, the Nazis were not only able to restrict production in the war economies of their enemies, but they were also able to obtain a great deal of raw material, technological knowhow; and as was mentioned by Ambassador Dodd in the quote with which we began the program, many American firms had subsidiaries in Nazi Germany which were playing a critical role in German war manufacturing. One of the most notable of these was the wholly-owned G.M. subsidiary of Adam-Opal A.G. Opal, the wholly-owned G.M. subsidiary, was Hitler's leading tank producer, and in 1936, the Nazis had granted Opal tax-exempt status, and then Opal obligingly reinvested all of the profits in German armaments manufacturing.

Mark: I might interject at this point that the second largest tank producer in Germany was also an American-affiliated firm: Ford.

Dave: Which is interesting because the people who today are making the Cougars and Bobcats were some of the same people who were making the Panthers and Tigers. Looking ahead we're not going to be talking about political developments in this country in the '50s, '60s, and '70s at this time as much as concluding this section by illustrating the continuum of fascism, not only its manifestation in Germany under Hitler, but its potential manifestation, or to an actual so far manifestation, in this country in our own time. Perhaps the single most important contribution that an American firm made to the Nazi war effort would be technology transfer effected from Standard Oil of New Jersey to the giant German chemical cartel of I.G. Farben. There are three areas that we're going to focus on in our discussion. The first concerned Standard-I.G. cooperation with regard to the hydrogenation process through which oil is derived or synthesized from coal. The second concerns the transfer of iso-octane and tetra-ethyl lead technology to the Nazis; The third concerns the transfer of butyl rubber technology to the Nazis. Each of these was essential for the prosecution of modern warfare. Beginning with the hydrogenation process: it's important to note that the blitzkrieg, (Hitler's motorized columns and closely integrated air force units) obviously demanded a lot of fuel. Germany has no domestic oil reserves to speak of and as such the prosecution of modern war by Germany was dependent on the synthesizing of fuels. The hydrogenation process by which oil is synthesized from coal (Germany has very plentiful coal reserves) was developed through cooperation between Standard Oil and I.G. Farben in the 1926-1929 period. In 1929, Standard and I.G. formed the so-called Standard I.G. Agreement which provided for the formation of the Standard-I.G. Company. This was a research company which was 80% owned by Standard Oil and 20% owned by I.G. What they each got from this agreement that was important was the following: since Standard was afraid that eventually I.G.'s synthetic oil might threaten their worldwide preeminence in the oil markets, they sought to eliminate I.G. as a world competitor — they did not want to have to compete with I.G. synthetic oil. I.G., by the same token, had sunk so much capital into the development of the hydrogenation process that they were actually threatened by the amount of the investment. If they were not able to obtain capital, it is quite probable that I.G. as a company might have had to dissolve, and this would have been absolutely fatal for Hitler's war-making effort. So what Standard obtained from I.G. was an agreement that Standard would have the rights for the world-wide marketing of oil synthesized under the hydrogenation process except in Germany, so that I.G. was still in the position to develop, manufacture, and market synthetic oil in Germany. This served Standard's purpose of eliminating I.G. and their synthetic oil as a competitor. In return, I.G not only retained the rights to manufacture synthetic oil for Germany, but more importantly they received 2% of Standard Oil's stock. That was a total of $35 million dollars and this piece of capital was absolutely essential for the continued functioning of I.G. Farben. Without that capital, it's quite possible that I.G. Farben would have dissolved. Had I.G. Farben dissolved, The Third Reich would have dissolved and WWII would not have happened. The second area in which Standard Oil provided I.G. Farben with an absolutely critical element in war production concerned the transfer of iso-octane and tetra-ethyl lead.

Mark: Basically, the significance of that is that this information and the patent involved in it enabled the Germans to make good quality gas for their road vehicles and most importantly for their airplanes. Iso-octane is one of the substances that's used to test gasoline, and it is from iso-octane that we derive the octane numbers that rate the quality of gasoline that you see on the gas pump. Standard taught I.G. Farben and the Germans about iso-octane and about its good anti-knock properties in engines. They also taught them how to make it and use it in testing gasoline. Tetra-ethyl lead, as many of you are probably aware, is an effective anti-knock additive to gasoline. By putting just a small amount of tetra-ethyl lead in gasoline, its tendency to knock in an engine is



drastically reduced. That enables you to build the engine with a higher compression ratio that makes the engine more efficient. It makes more power from less fuel and it weighs less, and takes up less room doing it. Translating that to an airplane, it means that you need good high-octane gasoline to build a competitively fast high-flying long-range airplane; in other words, without this technology.

Dave: Tetra-ethyl lead was developed in the U.S. by the Ethyl Gasoline Corporation that was jointly owned by both Standard Oil and General Motors (50% ownership by each firm). I.G. Farben requested the Ethyl Gasoline Corporation to provide them with the patent technology and the technical knowhow to enable them to manufacture their own tetra-ethyl lead. The War Department got wind of the negotiations between Ethyl Gasoline and I.G. and wrote a letter to Mr. Webb, the General Motors official who was President of the Ethyl Gasoline Corporation, and pointed out that providing Germany with tetra-ethyl technology would be giving them an absolutely essential war-making item, an absolutely vital war commodity, and that they should not do so under any circumstances, because obviously this would have grave implications for the U.S. and its Allies or potential Allies. So Mr. Webb then wrote to the Defense Department and said "Don't worry, we won't do that," and then turned right around and provided I.G. with tetra-ethyl lead. The granting of the tetra-ethyl license to I.G. — and this is important — was the first time that such a license was granted to any competitor outside of the U.S. It's also interesting to note that I.G. was not able to manufacture enough tetra-ethyl lead from their plants in order to meet Hitler's timetable for the invasion of Poland; so instead, the Ethyl Gasoline Corporation loaned them 500 tons of tetra-ethyl lead so that they could proceed with the invasion of Poland (and Standard sold them $20 million worth of aviation gasoline (containing tetra-ethyl lead]) and so as a result, Hitler's timetable was not disrupted. Interestingly enough the collateral for this loan which was forfeited by I.G. was arranged through Brown Brothers-Harriman & Co., a firm involving the Harriman brothers (W. Avril Harriman), but more importantly his younger brother (E. Roland Harriman). The providing of iso-octane by Standard to I.G. was the first time that an iso-octane license had been granted outside of the U.S. as well.

Mark: One point I would like to interject, again, relating this to the present. This Ethyl Gasoline Corporation that sold this tetra-ethyl lead was a joint venture half owned by General Motors, half owned by Standard Oil. With this, plus Brown Brothers-Harrimon — that arranged the financing — created an interlocking network of corporate power and corporation-owner power that exists to this day and still functions throughout the world.

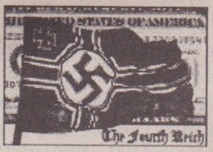
Dave: A third area in which Standard Oil provided Nazi Germany through I.G. Farben with an essential war component concerned the transfer of the technology for making butyl rubber.

Mark: Butyl rubber is a common ingredient in tires, but until the late '30s, it wasn't known. Butyl rubber, apart from the fact that you don't have to have access to rubber trees in order to obtain it, is also a nonporous rubber. Most rubber has little pores in it, and if you make an inner tube or a rubber raft out of normal rubber, natural rubber, or most kinds of synthetic rubber, the air will leak out after a while, even if there are no ruptures or holes in the part that your made; however, butyl rubber is exceptionally good for sealing. So it's a common choice for inner tubes, tires, life rafts, lots of things, anything that has to contain air. There was also another kind of rubber involved in this which was Buna rubber, which is still available in the U.S. Buna is actually a trademark; the name of that kind of rubber is nitrile rubber lacrylonitrilebutadieno copolymer (Buna). Neoprene, which you may have on the soles of your shoes, is related to that. Also, the main important property of Buna rubber is its resistance to petroleum and petroleum-related chemicals, so it's very important for fuel bladders and airplanes, gaskets, seals, hoses, anything that has to resist anything that's made out of oil. What happened with the Buna process is that the Germans developed it, and while the Germans got access to the American butyl process, the Americans did not get access to the German Buna process.

Dave: How this worked out was that in 1930, Standard and I.G. arrived at the so-called Jasco Agreement, referring to the Joint American Study Corporation. Jasco was owned 50% by I.G., 50% by Standard Oil. It was basically a cartel agreement which assured that Standard would not interfere with I.G.'s exclusive province, which was chemicals, and that I.G. in turn would not interfere with Standard Oil's oil business. Under the terms of the Jasco Agreement in 1938, Standard Oil provided the Nazis through I.G. Farben with all of the butyl patents and technical knowhow; they requested the Buna patents and knowhow in return. Finally, after the outbreak of war in Europe, they received the Buna patents, but they never received the Buna technical knowhow without which the patents were really not that effective — so it was a clear case of where Standard restricted the development of an essential component of modern warfare in this country, and provided the Nazis with an equally essential element under the terms of that same agreement. In all of the reading that I've done about the industrial cooperation between this country and Hitler's Third Reich, I think the most shocking and astounding things I came across was a method whereby American insurance companies cooperated with the Germans in such a way as to provide them with astounding amounts of intelligence concerning not only U.S. plants, but also U.S. shipping. Remember that the battle of the North Atlantic was absolutely critical to the eventual success of the Allies. Bear in mind that during the battle of the North Atlantic, the losses among allied merchant seamen were roughly 1 in 3, a third of all seamen sailing that route lost their lives. Keep that in mind during the following passage from *All Honorable Men*, by James Stuart Martin, the Chief of the Economic Warfare Section of the Department of Justice, as Martin was preparing to go to Germany in 1945 to work behind the advancing Allied Armies in order to begin investigating German war production. Martin begins to reminisce, and writes: "On a bleak night in February 1945, I found myself standing with my small party of investigators in the mist at the Washington airport waiting to take off. As I stood in the gloom observing all the security measures that shrouded our routine departure — the blackout of the field, and the plane, the silence, the sudden orders — I remembered our discovery earlier in the war of how easily the 'secrecy' of ship sailings had been penetrated by the Germans. In 1940, '41, and '42, ships leaving American seaports had the same security measures to protect their departure, yet many of their broken hulls and water-soaked cargoes had washed up onto the beaches in New Jersey, Virginia, and the Carolinas where German submarines had spotted them within sight of shore. In case after case, every man on board had been marked before the Captain opened his orders, though they may not have known it. The cargoes they carried were reinsured with Munich. The routine system of placing insurance had put precise information on their sailing date and destination in the hands of the Germans before the ship left port. In the summer of 1941, before there was any Economic Warfare Section, several 'trust-busters' discovered that while the American public was looking more and more askance at German business connections, insurance companies doing an international business seemed to have no such doubts about their foreign commitments. Insurers of large risks, such as ships, cargoes and industrial plants, customarily spread the risk among other companies willing to take fractional shares. The big insurance and reinsurance companies in the U.S., which handled the largest risk, have such treaties on an international basis through arrangements with the Lloyd's group in England or with the Zurich group

in Switzerland. It had long been the custom of the American companies to place the reinsurance on ships and cargoes with the Zurich group by cabling information to them so that they could accept responsibility for a share of the American insurer's risk. The information cabled would include the name of the ship, the sailing date, the cargo carried, the destination, and the value of the insured property. One detail that should have raised someone's eyebrow, but did not until the government stepped in, was the fact that the Zurich group in turn had a reinsurance treaty with the Munich reinsurance pool in Germany. The result was that during 1940 and early 1941, by the time a ship had cleared New York or Baltimore harbor headed for a European port, the German intelligence service already had the sailing data in hand. When men from the Department of Justice called a conference of insurance representatives, the companies agreed to stop sending such information by cable; but even then, no one realized what an efficient pipeline the Germans had set up. It appeared later that everyone concerned, both government officials and insurance men, assumed that sending the information by mail to Switzerland would be perfectly alright. Nothing was said about stopping completely the transmission of reinsurance information. In the spring of 1942, after we had started to set up the Economic Warfare Section, we found that reinsurance information sheets, or borderaux, were still going to Switzerland by mail. We also discovered that the reinsurance business, far from being confined to ships and cargoes, also covered industrial plants, and more especially those very large new plants being built for war production — the ones with security guards at the gates to see that no unauthorized eyes got inside. In the case of industrial plants, we found that the reinsurance borderaux did not account for the full extent of the leakage. The usual reinsurance treaty on such risks provides that the reinsurance group has the right to demand copies of a full report by the insurance inspector. This report includes blueprints of the installation, description of the fire hazards and risks, and inventory of the contents of the buildings room by room. We found that before 1938 the Zurich group had asked for the full insurance inspector's report in only 5 or 6% of the cases; after 1938 the full report was requested with increasing frequency until the percentage was closer to 90%. It had seemed obvious to us that the government ought to stop this transmission of shipping and industrial information through Switzerland to the Reich. Unlike the U.S., the German Government, as early as 1936, had closed off such information about Germany. As soon as the Germans occupied France, Belgium, and Holland in 1940, they put a stop to all such transmissions from those countries. We proposed to have the Attorney-General send a letter to each company warning the transmission of marine and industrial plant information of this type came within the scope of the Espionage Act. Issuance of such a letter in the name of the Attorney-General however required approval by the Solicitor-General Charles Fahey. Mr. Fahey would not take this responsibility without consulting the other interested departments of the government. At first, no one could believe that Americans were handing the German intelligence service information on a silver platter. In one of Mr. Fahey's interdepartmental meetings, Joseph Borkin, then of the Anti-Trust Division, slaps down on the table a stack of insurance inspector's reports on various prominent buildings. He had purchased these from sources opened to anyone in the insurance businesses without any special security clearance. For 55¢ he had the plans of the White House, showing the location of the fire extinguishers and other protective apparatuses. For 75¢ he had the plans of a large new magnesium plant. One of the blueprints had an arrow pointing at a valve with a legend that read: Under no circumstances must this valve be closed while the plant is in operation as an explosion would result."

Dave: Very briefly I would like to read you a letter. You'll remember we were talking a while ago about the transfer of tetra-ethyl technology by the Ethyl Gasoline Corporation (the joint Standard Oil-General Motors Company to I.G.). The following is the text of the actual letter written by the War Department to the Ethyl Gasoline Corporation. This is a letter from the U.S. War Department to Ethyl Corporation, December 15, 1934, exhibit No. 144. Mr. Webb sent copies to other Directors. There's a copy to Mr. Albert P. Sloane, Jr., General Motors Corporation, New York City; Mr. Donaldson Brown, General Motors Corporation, New York City. "Mr. E. W.



Webb, President, Ethyl Gasoline Corporation, 135 E. 42nd Street, New York City. Dear Mr. Webb: I learned, through our organic chemicals division today, that the Ethyl Gasoline Corporation has in mind forming a German company with the I.G. to manufacture ethyl lead in that country. I have just had two weeks in Washington, no inconsiderable part of which was devoted to criticizing the interchange with foreign companies of chemical knowledge which might have a military value. Such giving of information by an industrial company might have the gravest repercussions on it. The Ethyl Gasoline Corporation would be no exception, in fact would probably be singled out for special attack because of the ownership of its stock. It should seem on the face of it that the quantity of ethyl lead used for commercial purposes in Germany would be too small to go after. It has been claimed that Germany is secretly arming. Ethyl lead would doubtless be a valuable aid to military airplanes. I am writing you this to say that in my opinion, under no condition should you or the Board of Directors of the Ethyl Gasoline Corporation disclose any secrets or knowhow in connection with the manufacture of tetra-ethyl lead to Germany. I am informed that you will be advised through the Dyestuffs Division of the necessity of disclosing the information which you have received from Germany to appropriate War Department Officials." So obviously the War Department did not want them to sell the tetra-ethyl technology. They went ahead and did it, and eventually the War Department agreed with it. What I think this points out is the ability of private interests to determine what the government's attitude is going to be. Not only that, but all of the European subsidiaries of the Ford Motor Company were centralized while still under the nominal ownership of the Dearborn Corporation; they were centralized under the command of the Ford A.G. (German Ford), and were put to work making trucks for the Reich. Each firm had a quota of about 20 trucks a day. I know the French firms' quota was 20% trucks, and I believe that was standard. They were producing 20 trucks a day for the Third Reich. As we mentioned, the two largest tank producers for Hitler were G.M.'s wholly-owned subsidiary of Opal, and Ford of Germany was the second largest tank producer. Earlier in the broadcast we mentioned that an ITT subsidiary, the Lorenz Company, owned a 28% controlling interest in Folkkerwolff Aircraft, which they bought just prior to the invasion of Poland.

Mark: One particularly shocking episode concerning Ford's role deals with the French Ford plant at Poissy which was bombed by the Royal Air Force (the British) and Ford protested this and received the very substantial payment from the Vichy Government in compensation for the damages done to the Ford plant while it was producing trucks for the Germans.

Dave: There were a lot of really strange patterns concerning the U.S. bombing during WWII. It is very curious that a lot of plants which were owned by U.S. affiliated firms were not touched despite the fact that they were making weapons for Hitler and also were producing vital raw materials. In *All Honorable Men*, James Stuart Martin relates an incident where he was approaching the bombed-out city of Cologne. Martin writes: "There was the jeep driver from East Baltimore. Shortly after the armies reached the Rhine at Cologne, we were driving along the west bank within sight of the undamaged I.G. Farben plant at Leverkuson across the river. Without knowing anything about me or my business, he began to give me a lecture about I.G. Farben and to point at the contrast between the bombed-out city of Cologne and the trio of untouched plants on the fringe: The Ford Works and United Rayon Works on the west bank, and the Farben Works on the east bank. There was Major-General Malloney, commanding the 94th Infantry Division, who seemed to know as much about the problem as the Senate Committees that investigated patents and cartels during the war. So it had been up and down the line until now. It was as though being in combat had produced a sharpened awareness that was suddenly missing as the rear echelons moved up." Before we wind up here, I'd like to mention one more book in addition to *Wall Street and the Rise of Hitler* and *Who Financed Hitler?* which is commonly available. One of James Stuart Martin's co-workers in the Economic Warfare Section of the Department of Justice, Joseph Borkin, wrote a superb book entitled *The Crime and Punishment of I.G. Farben*, published by Pocket Books in 1979. So that's another book that you can consult in order to try and learn a little more about the events that we've been talking about. One of the reasons why people as a whole have not learned very much about these events is that U.S. industrial cooperation with Hitler's Third Reich was systematically covered-up. It got 'Watergated', it got stonewalled, it got buried; and the way in which it was buried was by appointing representatives — of the very same interests which had financed Hitler and built-up his war industry in the first place — to the allied bodies charged with the responsibility of investigating the German war economy. James Stuart Martin writes about the frustrations which his group met in attempting to evaluate the German war-making industry and the causes of those frustrations. "We settled down out of the sky over England into a fog-covered beehive called Bushy Park, headquarters for the future military government of Germany, then known as the U.S. Group Control Counsel. Brigadier General Cornelius W. Wickersham was in command and it was on our way to report to him that we got our first forewarning of opposition to come. Together with Norman Bersler and Alexander Sachd, I was walking through the hall of a temporary wooden office building when Alex pointed to the name of Colonel Graham R. Howard over the office door of the Director of the Economics Division. Howard was the author of a book written in 1940 before the U.S. entered the war called *America & A New World Order*, an apologia for the Nazi economic system that might just have well have been titled *You Can Do Business With Hitler*. Now it looked as though we would be working with him and others like him in an effort to reconstitute Germany on a new pattern. Colonel Howard was only the first of many who turned up riding into Germany with the future military government, helping to deflect the policy back into the old grooves. Colonel Howard, it is true, was straight away relieved of his duties before we left Bushy Park for the continent, in fact just after General Wickersham received a copy of his book from the Intelligence Division — the trick penny is the same on both sides. The position of Economic Director was filled by the assignment from Washington as Brigadier General William Draper, Jr., on military leave from his position as Secretary-Treasurer of Dillon, Reid & Co. This investment banking firm after WWI had taken the lead in floating the German bonds which put German industry in a position to fight another war. The men with whom Colonel Howard had already staffed the Economics Division clearly wanted the occupation of Germany to be carried out along quite different lines from those decided upon by the government departments at Washington. Coordination between the plans of the Economics Division and the policies laid down by Washington became more and more difficult. The constant carping and mounting criticism of the official policies became so open that General Wickersham finally found it necessary to issue a formal order to all officers under his command requiring them to stop their criticism and to support and advocate the policies laid down in the Joint Chiefs of Staff Directive. Our special team was assigned to work in the Finance Division with Captain Norbert A. Bogdon, a charming fellow who had been a Vice President of the J. Henry Schroeder Banking Corporation, the firm in whose files the Nazi banking affiliations were still warm when the U.S. went to war." Anthony C. Sutton, in the book *Wall Street and the Rise of Hitler*, further discusses the makeup of the U.S. Group Control Counsel, developing further upon what James Stuart Martin said. He quotes from a memo written by Treasury Secretary Morgenthau to President Truman on May 29,

1945. Sutton writes: "Louis Douglas, [Ed's note: who General Clay described as 'my personal adviser' on economical, financial, and governmental matters], resigned as Director of the Budget in 1934 and for the following eight years he attacked the government's fiscal policies. Since 1940, Douglas has been President of the Mutual Life Insurance Co., and since December 1944, he has been a Director of the General Motors Corporation. Edward S. Zidonkey is to supervise the Engineering Section. Prior to the War, Mr. Zidonkey was head of General Motors at Antwerp. "Philip Gepke is to be in charge of mining operations. Gepke was formerly connected with Anaconda Copper, and was manager of its smelters and mines in Upper Silesia before the War. Philip B. Clover is to be in charge of handling oil matters. He was formerly a representative of the Siccone Vacuum Oil company in Germany. Peter Hoagland is to deal with industrial production problems. Hoagland is on leave from General Motors, and is said to be an expert on German production." The memo concludes with some information which further develops the background of Graham K. Howard, author of *America and the New World Order*. Secretary Morgenthau writes: "One of the men who helped General Draper in the selection of personnel for the Economics Division was Colonel Graham Howard, a Vice-President of General Motors who was in charge of their overseas business and who was a leading representative of General Motors in Germany prior to the war. Howard is the author of a book in which he praises totalitarian practices, justifies German aggression, and the Munich policy of appeasement, and blames Roosevelt for precipitating the war." Well, as you might well imagine, the presence of these interests on the U.S. Group Control Council, enabled the American financial and industrial concerns that had worked with Nazi Germany to hide their involvement. Interestingly enough, it also guaranteed that their German associates would be returned to important positions in the post-War reconstruction of Germany, as they were; because if the victors had dealt too harshly with the vanquished, their own role in the creation of the conflict would have been revealed, so they covered it up. In evaluating the forces that had led to the defeat of his Group's efforts to bring about Germany's reform, James Stuart Martin feared two things. First, he was afraid that the return to power of Hitler's industrialists would lead to a resurgence of Nazism in Germany. More importantly, Martin noted that the same pattern of economic concentration that led to the ascendance of Hitler in Germany was already evident in the U.S. in 1950, and he expressed his fear that this concentration of power might lead to the rise of Nazism in this country. Martin concludes *All Honorable Men* by discussing the economics of fascism, and his fears for both Germany and the U.S. The following passage is from the conclusion of James Martin's *All Honorable Men*. (First though, we'd like to remind you that this material was written in 1950, and some of Martin's references to German reconstruction dates this text; however, we both feel that Martin's message about the dangers inherent in economic concentration is still as valid as ever). James Stuart Martin writes: "After two and a half years, I came back from Germany quite well aware that I had been wrestling with a buzz-saw. We had not been stopped in Germany by German business; we had been stopped in Germany by American business — the forces that had stopped us had operated from the U.S., but had not operated in the open. We were not stopped by a law of Congress, by an executive order of the President, or even by a change of policy approved by the President or any member of his Cabinet; in short, whatever it was that had stopped us was not the Government, but it clearly had command of channels through which the Government normally operates. The relative powerlessness of Governments in the face of growing economic power is of course not new. Between the two World Wars, the outstanding development in world economics was the division of territories and markets, by private agreement among the largest corporations of Britain, Germany, and the U.S., with minor participation by their counterparts in France, Italy, and Japan. National governments stood on the sidelines while bigger operators arranged the world's affairs. We have the same difficulty today. What we need is to be able to have a government that controls economic power instead of becoming its tool. Since power is a public trust, including economic power, the first job of a government is to see that the power is used in the public interest and not against it. By chartering a private corporation a government delegates to the corporate body some of its own power to regular commerce. Strictly speaking, this is an abdication by the government. It is time to view the results of this abdication by constitutional government in favor of private governments. The occupation of Germany has already provided a good laboratory in which we could study the activities of self-centered corporations and the activities of a German national government in which these corporate combines had a dominant influence. The economic-political masters of Germany boosted Hitler and his program into the driver's seat, at a time when the tide and the political fight between the Nazis and the supporters of the Weimar Republic were swinging against the Nazis. All of the men who mattered in banking and industrial circles could quickly agree on one program and throw their financial weight behind it. Their support won the election for the Nazis. We must assume that the same thing is not yet true in the U.S. We do have economic power so concentrated that it would lie in the power of a group of not more than 100 men, if they could agree among themselves, to throw the same kind of combined economic weight behind a single program. They have not agreed yet. There are still enough divisions within the Republican Party, and enough minor differences between Republicans and Democrats to indicate that on some fundamental economic questions there are different points of view, each one championed by a different faction inside the financial and industrial community itself. If the U.S. should run into serious economic difficulties however, most of the conditions for a re-enactment of the German drama would already exist on the American stage. The slight differences within the fraternity — they may be the only real barrier to the kind of integration, the financial and industrial community behind the single repressive program like that which the financiers and industrialists of Germany executed through Hitler. Are we safe in assuming that it would take a grave economic crisis to precipitate the dangers inherent in economic concentration? The basic integration of the financial and industrial groups in the U.S. is evident when we look at the increase of concentration in the past few years. Our job now then is to prepare for a future crisis before it happens. This means that in Germany we must have a double objective. The occupation of Germany must be put back on the track, but more than that we have to reassert public goals in the U.S. which will prevent the already apparent concentration of economic power in our own country from reaching the end it did in Germany. We cannot hope to deal with the concentration of economic power in Germany until we are able to deal with the concentration of economic power in the U.S. This brings the German problem home with an urgency that has been missing in most post-War discussions about Germany. The need to treat Germany as an American problem was not felt in this country after WWI despite warnings from men whose experiences with the German occupation had convinced them that we were entering a period of armed truce and not peace. Business arrangements went ahead unchecked to rebuild a Germany that could not be expected to be anything but a steamroller. Now, with all that experience and warning behind us, and in spite of strong popular support for the reform of Germany, we have had to watch the same errors being repeated as if nothing else were possible. The moral of this is not that Germany is an inevitable menace, but that there are forces in our own country which can make Germany a menace; and more importantly those forces could create a menace of their own here at home, not through a deliberate plot to bring about a political catastrophe but as a calm judgement of business necessity. The men who might do this are not Nazis — but businessmen; not criminal — but 'honorable men.'"

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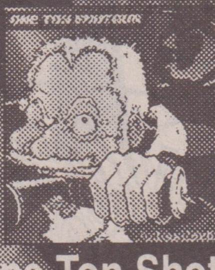

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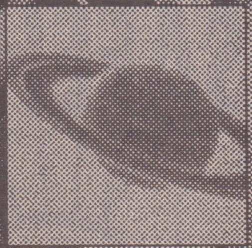

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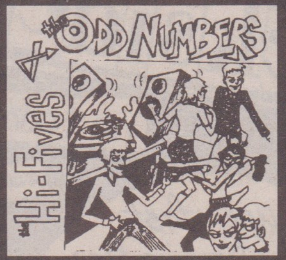

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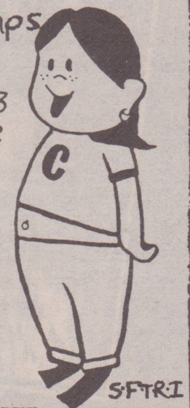

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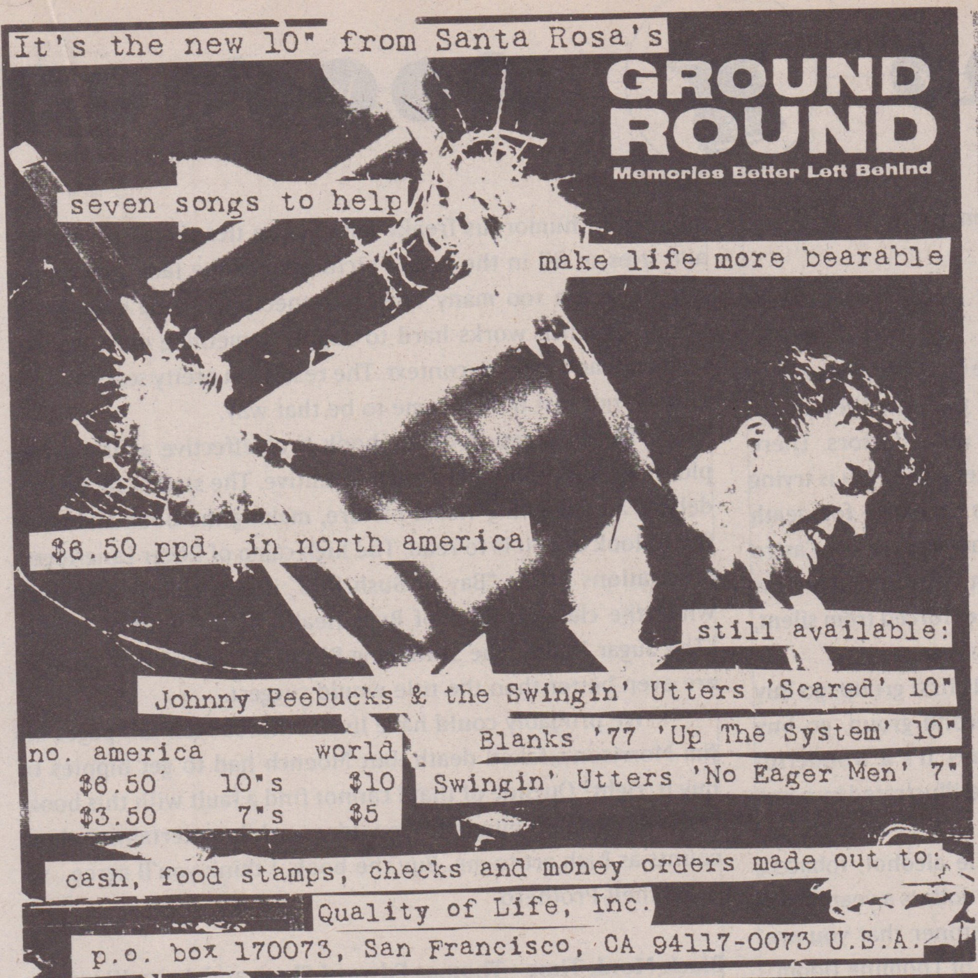

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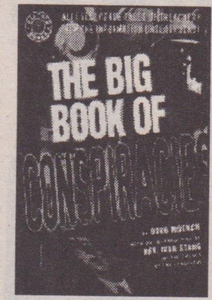
The Big Book of Conspiracies • Doug Moench
223 pages • $12.95
Paradox Press • DC Comics



Some people believe The Man is trying to keep them down because of the way they dress, their sex, their race, or other factors. There are also people who believe The Man is trying to sell them to aliens in exchange for death rays that the Masons can use to kill Castro and enslave the human race under a New World Order that will be enforced from silent, black helicopters.

If you fall into this first group, go buy a Bikini Kill album, if you fall into the second group, go buy Doug Moench's *The Big Book of Conspiracies.* It's a wonderful reference guide to wacko conspiracy theories, illustrated by some of the finest artists in D.C. Comics' stable.

Ever wonder why pot is illegal, while alcohol, tobacco, and Ritalin make large companies billions of dollars a year. Yeah, you probably have heard that one before, stoner that you are, but I bet you didn't know about the "Cabal of Looming Doom," which threatens to make the world a oligopoly? You won't look at Shriners the same way again, I promise you.

Moench makes following the very complex theories fun with a wickedly pointed wit aimed at those who try to fool us into complacency. He also realizes there are silly aspects of studying conspiracies so he mixes in a light touch of irreverence, like detailing the love affairs of Charlie Chaplin with ...I won't ruin it for you, but the repercussions of the little tramp's lust are still felt today.

The book's forward is written by Reverend Ivan Stang, the head of the Church of the Subgenius. Stang claims to be a skeptical believer of many of the theories presented here, but does point out that the main conspiracy at work is to portray skeptics as loonies who can't be trusted. Stang's words are true, people in polite society respond to discussions about some of the governments more documented misdeeds with funny looks and hasty exits from the room. He also warns, "You start out paranoid about them, and next thing you know, you're one of THEM." He means that you can easily become part of a wider conspiracy by spreading what might be intentional misinformation—to hide the even murkier truth. Words we should all take to heart.

Moench starts the book off with the classics of the field: the Kennedys, Oswald, MLK, and next thing you know, the "Psychedelic CIA" is putting stuff in that water cooler at work. By the time you read "Moongate," you will be hooked into the swirling dark waters of those who keep ominous secrets and you'll be loving every page of it. Moench is not content to rehash a bunch of humorous freaky tales, so he ties them all together and tries to fill in the entire picture. Sure the facts are spotty, but there are too many logical connections to be completely wrong. Moench works hard to supply something most wackos won't or can't deliver: context. The result is a pretty scary picture of why, not just how it came to be that way.

The illustration of the book is as effective as the torrid plot lines at keeping the reader attentive. The staff at DC Comics deliver a compelling visual picture, making the book almost as fun to look at as it is to read. The high camp of Roger Langridge's illustrations in the "Bay of Bush Pigs" is particularly hilarious, while the classical lines of Russ Health in the lengthy section "The Sugar Daddy, the Stuttering Blond, and the Silent Tramp," are even better than the title would suggest.

We probably could have lived with out ten full pages on Jim Morrison's faked death, but Moench had to get hippies to buy it, right? Outside of that I cannot find a fault with this book. Opening people's minds to new ideas, while entertaining them counts as high art to me. Buy the book, I think you'll agree.
— Mitchell Prothero

Black Monk Time • Thomas Edward Shaw and Anita Klemke
397 pages • $14.95
Carson Street Publishing • 205 East John Street • Carson City NV • 89706

In many ways *Black Monk Time* is an archetypal rock 'n' roll band biography. All of the necessary elements are present: beer, girls, relentless touring, sleaziness, hard work, thug bouncers, rat infested flats, band rivalries, VD shots, glory and burn out. Unlike many rock books, this one is a swift, pleasurable read. The authors actually have some familiarity with both the English language and the spirit of real rock 'n' roll, a combination which is hard to come by.

The Monks were punk rockers in the truest sense of what that was originally supposed to mean. Ugly eccentrics who went solidly against the grain in an unsuccessful bid to conquer the world, burning pure attitude as fuel. A band who were completely out of place, alienated by everything. In their own press packets they were referred to as the anti-Beatles.

All five monks met in the early sixties when they were GI's stationed in Germany. To relieve the tedium of military life infantry man Dave Day and fuel truck driver Gary Burger formed the band with a civilian German drummer. Co-author Eddie Shaw auditioned as bass player and got the part... he was the only GI who had a bass. When they started playing at a local club, with oddball intellectual Larry Clark on organ, fights would inevitably

start at the end of each show when drunken American soldiers would quarrel over women. When the MPs showed up and tear gassed everyone Larry would whip out the gas mask he always brought with him and continue playing his keyboard calmly, later admonishing his fellow band members for not bringing their own masks as he had advised. It was at this club, the Maxim Bar, that Eddie met co-author Anita who had escaped from East Berlin as a teenager. Not too long their meeting, Eddie and Anita got married starting a series of ups and downs which make up some of the funniest and most genuine parts of the book.

For years leading up to their discharges the band chose to weather out the sixties as musical exiles in the fallen reich. They toured as the Torquays, a standard bar rock combo that did songs in the prevalent styles of Chuck Berry and later the Rolling Stones and the Beatles, loosing and adding drummers as they went before finally settling on Roger Johnson. Somewhere along the way the Torquays evolved into something warped. This was in part due to the Monks sense of separation from everything (playing late nighters in a subterranean nightclub universe in a foreign country) and the growing hostility and violence they were seeing in the world around them. Talking about the realm of copycat bands of the German club circuit they were inhabiting, Eddie explains "We couldn't admit to ourselves that we were really in the business of entertainment... the images of napalm, race riots and corruption of flesh were beginning to take over our minds. Without realizing it we were beginning to react."

Part of their reaction, aesthetically, was accidently discovering feedback (this was before Jimi Hendrix) and incorporating it into their songs. The critical turning point was their "discovery" by Karl and Walther, their soon-to-be managers who, in their effort to make the Monks famous, doomed them to be black clad, iconoclastic garage obscurities in the age of paisley. Adapting the image of musical monks, they changed their name, shaved the top of their heads monk style and proceeded to alienate all their former fans while acquiring strange new ones who would dance in a curious up and down hopping manner to their abrasive music. "The music of the future will be ugly," Karl proclaimed and ugly it was as Dave Day traded his lead guitar for a banjo which produced even harsher feedback.

Like many seminal punks the Monks drew dynamism from their identity crisis. Who were they? What were they? What was the point? These were questions they found themselves asking. Their anti-war song once provoked an awkward confrontation with an angry American GI who had been in Vietnam. The Monks, former GI's themselves, uneasily admitted they really didn't know that much about the war, their views were simply based on gut level feelings. This was contrasted with Latin American students who hated them solely for being clueless Americans, ignorant of their government's policies in Central America. Unlike sheltered American pop bands, who would dabble in fashionable protest songs, the Monks who were overseas realized that they were alone in their views and that no one was going to necessarily back them up no matter what they said. The release of the *Black Monk Time* LP, an appearance on German TV and opening up for acts like Jimi Hendrix and the Kinks didn't solidify their careers. They were too weird. The band collectively realized this when they played with Hendrix. German teenage girls thought of Hendrix and his band were weird. With their black clothes and shaved heads, the Monks elicited a stronger reaction. "Each group appeared to be an adverse reaction to the other," Eddie comments. Nevertheless Hendrix was getting great record deals while the Monks were only offered a chance to tour Vietnam, which, after hearing of an English band who lost half their group to a Vietcong grenade, they decided against. Soon after, the band imploded into rock 'n' roll obscurity.

Black Monk Time inspired me. Shaw and Klemke's writing is sterling and their dead pan humor is like Charles Bukowski at his understated best. Klemke, who writes in the third person every few chapters, provides both additional perspective and a welcomed feminine contrast to macho rock attitude. The result is a rich rock book that reads like a novel... a damn good, unpretentious novel. — Joe Donohoe

Our Noise • Jeff Gomez
384 pages • $12
Scribner Fiction • Rockefeller Center • 1230 Avenue of the Americas • New York • NY • 10020

Twenty pages into *Our Noise*, I wanted to throw it away. Not because I'm easily offended or that I can't stand the oh-so-illuminating spotlight Gomez shines on all us 20-to-30-somethings but because the book is excruciatingly bad fiction. His stilted, unnatural prose and forced, "Look at me I'm authentic!" dialogue is only matched by the see through plot and boring characters.

The main thrust of the book, which is repeatedly driven home, is the aimlessness of today's college dropouts. Reading about a bunch of college-town losers wallow in their depressing, nothing lives is a major turn off. At first, I thought my reaction to this book was based on my own insecurities. There are a lot of similar straits and uncomfortably close parallels between the characters and me and my friends. I quickly realized that most of us aren't helpless babies abling me to continue hating this book with a clear conscience.

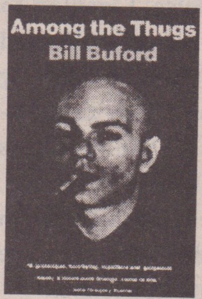
When American Psycho's author drones on for pages about

Cartier watches and Gucci shoes, it's bearable because the rest of the book is a gripping descent into insanity. Gomez's characters lecture about the best cheap frozen pizza and how to cook instant soup making the reader wish for a psycho to shut them up with a straight razor. Their conversations are filled with up-to-the minute references to *Yummyfur* comics, Slapaham records, and Unrest, but it all comes out as if Gomez wants to show the world he's 25 and in touch with the cutting edge. We're the same age and everything he writes about is completely recognizable, unfortunately it's also unreadable. For proof check out the painfully clunky sex scene (I've never read a sex scene so horribly banal) followed by the equally clunky dramatic confrontation.

Practically the only entertaining part of the book is towards the end when a local band sells out its small struggling label and flies off to L.A. to disappear into obscurity. Watching the completely uninteresting characters stab each other in the back is mildly amusing, as are the pun-filled titles of the different sections- "A Clean and Well-lighted Kinko's," "This Mortal Coital" and "Don't You Fugazaboutme."

Our Noise is embarrassingly awkward and desperately seeking a style beyond "smart ass slacker gets a book deal." It's almost as if the major record labels' foray into punk rock is being duplicated on the literary front. Will Gomez be the Face To Face of the nineties? I wouldn't give this book to my worst enemy—I want them to die of something more painful than boredom.
— Jesse Luscious

Among the Thugs • Bill Buford
313 pages • $12
Vintage Departures



A bloated code of maleness, an exaggerated, embarrassing patriotism, a violent nationalism, an array of bankrupt antisocial habits. This bored, empty, decadent generation consists of nothing more than what it appears to be, it is a lad culture without mystery, so deadened that it uses violence to wake itself up. It pricks itself so that it has feeling, burns its flesh so that it has smell.

Bill Buford uses this description of football supporters to portray his experience of writing *Among the Thugs.* This book isn't about American football where the fans sit in the nice folding seats, buy hot dogs, nachos, and cokes, do the wave, watch the cheerleaders dance around, and yell "Touchdown!" This is English football. Supporters (fans) are frisked, then squeezed into pens where they stand on concrete terraces behind caging, drink lots of beer, throw bottles and pick fights. No matter who wins, everything gets smashed making death somewhat familiar. General knowledge of the actual game of football is assumed, the scores of games witnessed are often neglected and few plays are explained. Instead, Bill Buford chooses to personally investigate the reputation of English football supporters for fucking shit up.

The realm of the English football supporter is entered by Buford, a naive, self described "friendly Californian." From the start, the reader can sense Budford's self-mocking and foreshadowing of his repulsion as the game draws him in. Although Buford enjoys the sport, what he finds more enticing is the spectacle of the spectator. In 1983, he attends his first match, and notes his fascination with the haplessness of the police in the face of the utterly brutal lawlessness of the supporters. He is mesmerized by the strange communion in being crushed among people who would normally find a handshake out of line. And then there is the stereotypical football supporter who seems to have no regard—or rather, a total oblivious (excluding extreme violence) non-empathy toward other humans except members of his own football club.

These are the types that Buford wants to get "in" with—the "disenfranchised, working class thugs." He goes about it by picking the "loudest, ugliest, most dangerous looking of the lot." By seeking the embodiment of his expectations, he finds that he is far off—the truth is worse. In Turin to witness the devastating clash of Manchester United vs. Juventus (teams and spectators), he becomes involved in some of the most nightmarish tourist activities. Fortunately there is plenty of lager to be had and even a Methuselah (8 liter bottle of wine) at hand. At this point, he denies responsibility or shame for his new friends' actions, by claiming that he is a witness and somewhat objective (as objective as a stinking drunk can be) journalist of the events.

Historically, supporters hate journalists with a passion for portraying them as thugs. They see themselves not as hooligans but instead as never backing down from a fight. Usually a reporter who gets lurid pictures of rabid supporters doing horrible things gets his head kicked in. Buford instead goes the long route, becoming a "good geezer," drinking all the alcohol that's placed in front of him, asking for the stories, listening to the bloody bragging, and writing it all down covertly in the shitter.

What becomes obvious to Buford is the supporter's hatred of the strange, especially someone not of their group, such as reporters, the police, other firms, and especially the foreigner. The supporter's firm is his first and chosen allegiance, and a place where being somebody counts. The damage a firm inflicts is a "methodical and serious" senseless destruction guided by their leader who is aided by "sub lieutenants." They'll "take" a city they enter by smashing everything in their path, while the home team tries to stop them.

But what if this bigotry against all potential enemies could

be channeled against a particular element? There is a prevalence of white supremist activity amongst fans, from the show of National Front supporters, to the resounding "ape grunt" each time a black player touches the ball. Here again Buford chooses the most likely to succeed: "...an aggressive manner—the regulation braces and the heavy black boots and pockets full of two pences (their edges sharpened beforehand) to throw at the Cambridge supporters... seemed the most obvious person to befriend." From the game to meeting the ranks of the National Front, liberal Buford deals with being stranded at a "racialist" pub filled with classic skinheads & blonde haired boys in black leather SS uniforms shouting "Seig Heil" to white power music by again getting very drunk. Although this is not very journalistic or a particularly professional activity, it's sort of endearing. As for the Front's link to football fans: "Football grounds were ideal for recruiting new members... there was nowhere else in Britain where you would find so many discontented youth in one place—but the problem, having brought them together, was to keep them from fighting."

And there's plenty of fighting to be had. The excitement of being outlaws, of being there when "it goes off." Buford writes about football crowds from the perspective of someone who is not a victim or an observer, but a participant. This is the involvement that he cannot resist—being a part of the full momentum of a crowd. Swept up by either the subtly directed mobs, or the cramped panic of stampeding off of a ground, he becomes filled with fanaticism, exhilaration, and intoxication—responsible for everything the crowd does, yet not necessarily personally responsible for anything.

Buford concludes that organized violence is this generation's "antisocial kick," but not without admitting to the reader and to himself that he "had not expected the violence to be so pleasurable." — Jeanne Park

Cult Rapture • Adam Parfrey
371 pages • $14.95
Feral House • POB 3466 • Portland • OR • 97208

In 1987, Adam Parfrey established himself in the publishing world with the release of *Apocalypse Culture*, and late last year he returned with the anticipated follow up, *Cult Rapture*. Nearly ten years separates the books, but one look at the table of contents tells you that Parfrey's mind never stopped moving forward, searching out and investigating new ideas, most of which are ignored by the mainstream press.

If *Cult Rapture* is about one thing, it's how the American middle class deals with and tries to escape from what Parfrey calls the "apocalyptic nightmare." The book examines people who are trying to carve out a niche for themselves and be individuals in a society that wants control of their wallet, mind and soul; in that order.

How do they distance themselves from the straight world? One starts a fan club for the girl who last saw Elvis alive and takes her obsession to a degree just short of Hinckley's obsession with Jodie Foster. Another obsesses over finding an Aryan woman and blames the Jews when he cannot get one. His obsession causes him to murder people who tamper with the Aryan race, namely a hairdresser who bleached hair and a opthamologist that fitted people with blue contact lenses. Others join a sex therapy cult led by a very fat man and his tiny quadriplegic wife, who try to lure the author into their group during the interview.

Parfrey takes an in-depth look at the business of Russian mailorder brides; the people who run it and those who use it. He examines freaks and their history, social and sexual lives and concludes that "We must relearn to gawk without shame, to admit our fascination with deformity... If we aren't allowed to know the 'other,' we sure as hell will never understand ourselves." In the same realm Parfrey prints an interview he did with G.G. Allin, which would prove to be his last. He includes a very lengthy and informative essay on ECT (better known as shock treatment) which proves to be as disturbing today as when *One Flew Over the Cuckoo's Nest* was published in the sixties.

In addition you also get a look at Project Monarch and its use of mind control on today's society. Parfrey also profiles Bo Gritz, presidential candidate and alleged inspiration for the Rambo character, and Linda Thompson, an attorney turned militia organizer. Thompson once threatened to march on Washington and try the US government for treason if they did not give into her demands. Parfrey also takes the reader on a tour through a S.W.A.T. convention.

Near the end of the book are the two most thought provoking pieces; the first is "How to Frame a Patriot" which explains the manipulating techniques used in the press to sway readers against a particular person or idea without them even knowing it. The second piece is an expose on the Oklahoma City bombing which points out in detail all the suspicious aspects of the case which have been buried or ignored by the straight press. Following all the text is an informative bibliography for the reader to research further.

Parfrey's biggest strength is his style of writing, which lets the reader make up their own mind about how they wish to view each subject. Parfrey's writings is the closest thing to true objective reporting that I have read. Publishing under his own Feral House imprint allows Parfrey the freedom to not have to coddle today's "in" groups, leaving him exempt from their influences. Today when the so-called fringe world is full of fakers and pretenders; Parfrey is a true original thinker. — Trent Reinsmith

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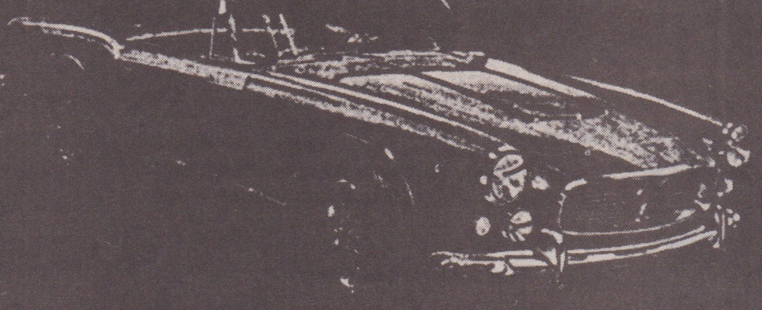

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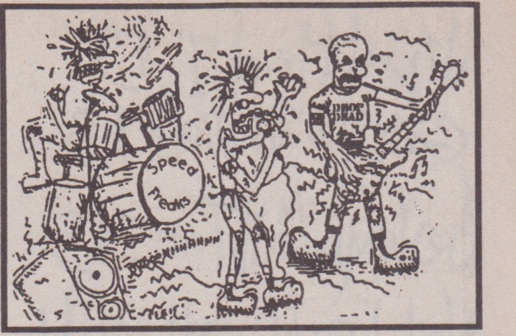

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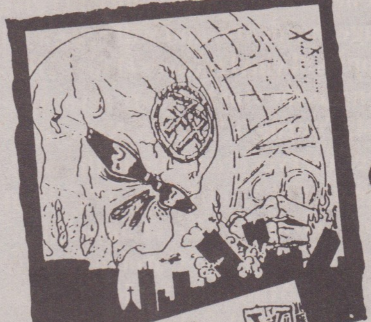

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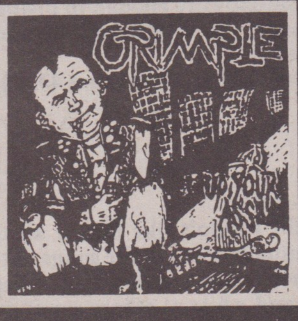

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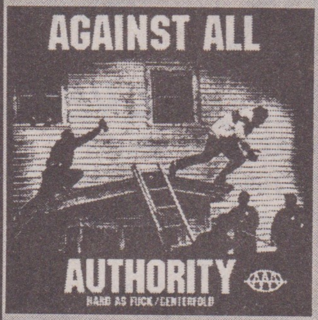
MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Alan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

ACCION MUTANTE - "Fear" EP
Another crash banger from that guy at Skuld. Furious crust. If you like the Teutonic-type damage of LUZIFER'S MOB or ABC DIABLO, then by all means snap this puppy right up. Comes with a nicely put together mini booklet of lyrics, graphics, photos and clippings. (LD)
(Skuld Releases, Malsmsheimerstr. 14, 71272 Renningen, GERMANY)

THE AFFECTED - "Mind/No One Else"
There's straight-ahead rock with NY DOLLS trash elements on these two tracks, both of which have aggressive mid-tempo energy but don't score many points in the songwriting department. The B-side is marginally better, thanks to some stereo wailing and some hard rockin'. Pressed on cool clear vinyl. (SS)
(Rubber Records, 59 Victoria Ave., Albert Fink Park 1704, AUSTRALIA)



AGAINST ALL AUTHORITY/ LESS THAN JAKE - split EP
Let me just say that as a general rule, I hate ska. Ska is what people who own little fez wearing, pan handling monkeys like (y'know organ grinders?). However there are always exceptions to my stupid generalizations: Two Ft. Lauderdale bands: AAA geeks play hardcore with trombones and only the occasional (and well timed) burst of skaness. (In this case while covering the J.GEIL BAND's "Centerfold") LESS THAN JAKE play a more pop punk ska thing and manage to completely slaughter DURAN DURAN's "Hungry Like the Wolf". God, I always hated that band. Loads of fun on this l'il nipper.(LD)
(Far Out, PO Box 14631, Ft. Lauderdale, FL 33302)

ALLIN, GG & THE MURDER JUNKIES - "Terror In America" CD
This is one of those times that I wish Bruce reviewed CDs. Yeesh. Blah blah blah, dead guy's live CD with suitably shitty sound (pardon the GG shit pun). Who cares, the guy ended up being as pathetic as every other dead junkie, he didn't end up taking anyone with him, he just bit it in Johnny Puke's house - big fuckin' deal. So what if this guy was big n' scary and stinky, this is a boring piece of crap. The guy put out one decent LP over fifteen years ago, so who fuckin' cares? Next...(LD)
(Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)

ALLIN, GG - "Boozin And Pranks" CD
I'm no GG fan, he fascinates me to a certain extent, but he doesn't excite me nor anger me in any way. This didn't sound much different than other stuff I've heard, so I turned to the biggest GG fan I know to help me. The report came back that this is just a cleaner recording of the 1988 live show that's on the "Hated in the Nation" CD that came out a couple of years ago. I guess there are a few extra things thrown in, but since there's no track listing or liner notes, who cares. Not essential, I guess, unless you can't find the other one, or the cleaner sound thing means something to you. Apparently it is available on LP, too. (RY)
(Black & Blue Records, Suite 152, 400 Putnam Pike, Smithfield, RI 02917)

ALARMA SOCIAL - "En Defensa De La Verdad" LP
Good upbeat hardcore/punk that's sung with tons of vitality. It has that telltale "Euro" edge to it, and not just because the lyrics are in Spanish; there's something about the music that is uniquely lacking the complete American influence. I value that in these times of continued U.S. cultural imperialism. (KG)
($8 plus postage: Fragment Music, PO Box 2247, 09080 Burgos, SPAIN)

ASOCIAL - "Total Asocial" EP
An insane 57-track CD collecting live, demo and the first two EPs of this Swedish band from the early 80's. Classic Swedish style of ramcharging DISCHARGE influenced thrash, doled out loose, noisy and fast with a metallic guitar sound. Great stuff for the archivist, completist, and fan of the Scandinavian '80s sound, but ultimately not mind-blowing enough to distinguish itself over the passage of time and hundreds of bands past and present wailing the same chords and anger. (KS)
(Finn Records c/o J. Lehto, Norrgatan 43, 703 56 Orebro, SWEDEN)

AUTOMATIC 7 - LP
Truth be told I didn't like this at all the first time that I listened to it. Eventually some of the songs did manage to grow on me. The music is mostly mid-tempo with at times a FACE TO FACE pop influenced sound while at others sounding more like DINOSAUR JR. One thing I found kind of odd was that some of the guitar playing reminded me of early U2. A few of the songs are good but most suck. Definitely more "alterno/indie rock" than punk thus making this an exercise in mediocrity. (RM)
(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

MUSIC REVIEWS

BANDOG - "Ziegel 11" EP

I'm not sure whether I am looking at an Outlaw Biker magazine, or a record sleeve. Let's see: large men with tattoos, half naked women, and great nicknames like "Whiskeyholic" and "Gun". These guys look like they could beat the crap out of POISON IDEA. Their thank you list includes the NRA, Hells Angels, and Vietnam veterans. They have a slowed down rhythmic sound—loud and heavy, with a tinge of metal to boot. Oh wait, I get it, this is all a joke. I just saw another one of their EPs and they're all a bunch of nice looking young boys. Oh man, I was fooled. Why did you release your identity, you could have been the next BRUJERIA? (RC)
(Peacords, Ordulfstrabe 52, 22459 Hamburg, GERMANY)

THE BANES - "Jesusbanes" EP

Ex-BRUTAL JUICE? What am I doing reviewing a record like this? Okay, not my cup of tea to say the least. I'm guessing it was recorded as sort of a side project with a four track home recorder. It's kind of a concept thing as I think they're aiming to offend everybody. But the vocals are so muddled, you can't tell what the hell they're saying. Kinda like an early BUTTHOLE SURFERS demo outtake without the wit or ability. (LH)
(Anti-Music Records, PO Box 20178, Ferndale, MI 48220)

BEEF - "Piel's Sessions" EP

The first song that I slapped on the turntable sounded like PINK FLOYD's "Pigs On The Wings Part 1", but the lyrics are brilliant. Self complimentary, full of hate and revenge for this fucked up society we all endure. Next cut was a huge thunder of a bass line, about drinking, sounding like a drunk MELVINS fan, with the vocals in the background compressed. The other side just flips out even farther. It is about time some variety has been shown in one band. How did this record get past the Yo man? (SM)
(Flipped Out Records, 212 Western Ave, Albany, NY 12203)

BEYOND DESCRIPTION - "Fine Day For Nostalgia" EP

Five final ragers from this now-defunct Tokyo metallic thrash unit. Charging full-throttle drum snapping, throaty growling shouts with creative tempo breaks. Four devestating and straightforward studio tracks and one live bombardment, all on blue vinyl. (KS)
(Forest Records c/o Hideyuki Okahara, Ceramica 2 #301, 1-37 Minami-cho, 2-Chome, Kokubunji-Shi, Tokyo 185, JAPAN)

BLEIFREI - "Smash And Kick" CD

The address is French but I'd swear that these guys were singing with German accents. Whatever. I just can't get into this really. Stilted '77 style punk hindered by bad production (especially the drums) and off key vocals (so close, yet, so far...). Only six songs none of which really let loose or rock out. (LH)
(Lollipop, 35, Ch De La Nerthe, 13016, Marseille, FRANCE)

BOBA FETT YOUTH - LP

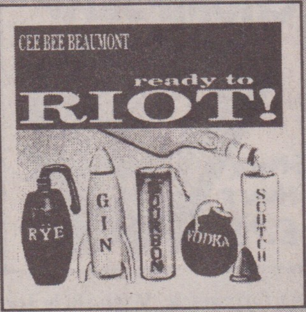
This is a nice surprise from a town not known for anything musically besides Wayne Newton. This is mostly fast punk/hardcore songs with lots of varied parts. The lyrics address conforming, white culture, wacky vegetarians and "the day punk rock ran out of things to say". I bet these guys are fun and energetic live. (MM)
(Bucky Records, PO Box 72671, Las Vegas, NV 89170)

BOMBRAID - "Elegies From A Closed Chapter" CD

Originally released on vinyl in '93 by Crash Mag Records out of Sweden, Profane Existence is wise enough to make this masterpiece available again, this time as a mini CD. The songs are all here, no extra tracks, the cover is different though. Heavy blasts of DISCHARGE influenced hardcore that will send you running for cover. Mid-tempo approach with a nice heavy bass sound that blazes from start to stop. Just as great now as it was then. (MA)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

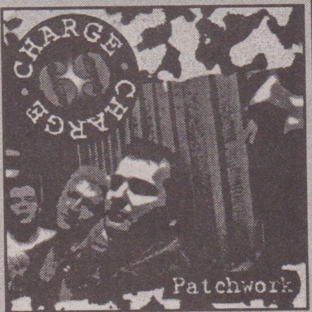
CAPTAIN 9's & THE KNICKERBOCKER TRIO - "Scum Of The Earth" LP

Ham-fisted Sacramento punk with all the subtle humor of the ANTI-NOWHERE LEAGUE. "I'm a Pig", "I Ain't Takin' No Bath", and "Godammit I'm Pissed" are a few of their offerings, and it all sounds straight from the heart. Listening to this LP I'm reminded of early no-frills/no-artistic-pretension punk bands like the LURKERS or JOHNNY MOPED, but nineteen years later and relocated to California's Central Valley. Good stuff, even if the vocals go a little dry at times. (JR)
(Rip Off Records, 581 Maple Ave., San Bruno, CA 94066)



CEE BEE BEAUMONT - "Ready To Riot" EP

Ready to riot, indeed. This is the kind of shit that pits families against themselves and turns good men (and women) bad overnight. CEE BEE BEAUMONT are desperate men, and they want nothing more than to spoil your party. Anyone who loses it over the HEADCOATS or gets all hot and bothered by the likes of ARMITAGE SHANKS should do themselves a favor and give these boys a fair shake. The "Ready To Riot" EP boasts four original instrumentals (which is too bad, since I'd like to hear lyrics to "Double Ginger" or "Rouge Factor"), and a great, loud Toe Rag production. Save this band from obscurity. (JR)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)



CHARGE 69 - "Patchwork" EP

CLASH-CLASH-CLASH-CLASH-CLASH-CLASH-CLASH-CLASH. With vocals in French for chrissake. Which means it's about ten times as great as any French rock I've heard from the last couple of years (LES THUGS excepted). If you can find it, you've get yerself a nifty little four-song pub-crawler punk single. (RW)
(Combat Rock, 7 Rue du Paquis, 57158 Nontigny Les Metz, FRANCE)

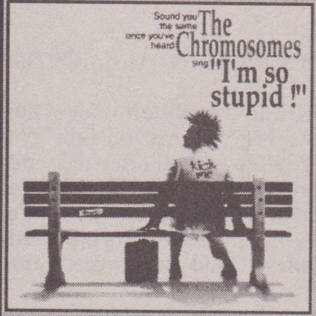
CHEESEBURGER - "Delicious" EP

Cornball twangabilly made by a bunch of scenesters from Long Beach. One actual song, a swampy workout about er.. the dating choice of a certain young man and one 40 sec. instro and another instrumental with "Las Vegas Shakedown" yelled once in a while. Somewhat innocuous release but then I guess that's what it was meant to be. (HD)
(Rat City, 9014 45th Av. SW #20, Seattle, WA 98126)

CHICKITA - "Eat When Soft To The Touch" EP

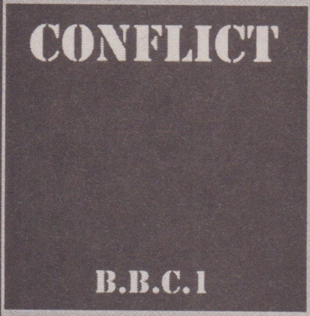
OK, you want novelty, how about an all-female 2-bass and no guitar band? Their early NOMEANSNO sound whomps ya with slow-to-mid tempo rumblings, a thick sound that could get addictive. (TY)
(100% Breakfast Records, PO Box 381804, Cambridge, MA 02238)

MUSIC REVIEWS



THE CHROMESOMES - "I'm So Stupid" EP
Italian bubblepunk in a BADTOWN BOYS/QUEERS vein. The music sounds great, but the accented vocals are a bit of a distraction. (MC)
(Supersonic Refridge Records, Via Boccadasse 33/17, 16146 Genova, ITALY)

CHUMPSLAP - "Smack Hunt" EP
Do the words "Peace Punk Suck My Balls" mean anything to you? If so then you should probably check this out. This is great hook-laden snotty punk, with nasally vocals. I was really surprised by this. I had seen these guys live, and though they were funny, I wasn't too impressed. But this record brings them into a new light. The lyrics cover such family-oriented topics as fucking your food, gonorrhea, and hunting for smack. With their lyrical content I can definitely see why they rarely play around the Bay Area. Maybe they should have written a song called "P.C. Punk Suck My Balls". (RC)
(PO Box 642774, San Francisco, CA 94164-2774)



CONFLICT - "B.B.C. 1" EP
This is an official release of a bootlegged Peel Session that's been circulating for a while. It's one of those single-sided, two track jobs. The first song is average mid-period stuff, the second a melodic rock instrumental that takes a long time to get going, then doesn't go anywhere. For completists only. (AM)
(Mortarhate, PO Box 448, Eltham, London, SE9, ENGLAND)

COA/? - split EP
From what I can tell this is a split EP. Unfortunately, the other band's name is just a symbol. And until Tim invests in that Japanese translation software, I have no idea what it means. Both of these bands have the same members, and consist of just a bass and drums with screechy unintelligible vocals. The sound is generally raw and abrasive throughout. The COA side is really bass heavy. I imagined I was listening to a BIG BLACK demo tape. The other side is a complete noisefest with no direction at all. Both sides have very repetitive rhythms, and are pretty uneventful. I did like the cover art though, complete with a decaying human and dripping blood. (RC)
(Japan Overseas, 6-2-21 Ueshio Tennoji-Ku, Osaka 543, JAPAN)

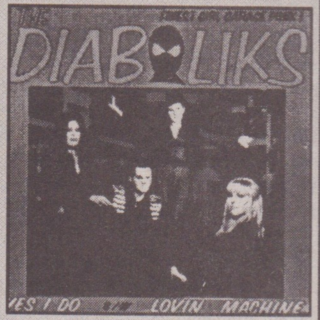
DARE TO DEFY - "The Weight Of Disgust" CD
Here we have 9 tracks of metal hell. The first track came out of the gates blazing. It had almost a SLAYERish feel to it. The only thing missing was the double bass drums. But it quickly fell into that generic chunky metal sound. Lyrics dealt with broken lives, broken hearts, and being held down by the man. Two of the songs feature guest vocals by Richie Obrein from DARKSIDE (NYC). The two fastest tracks rocked me hard, but the other stuff left me reaching for the fast forward button. (RC)
(Too Damn Hype Records, PO Box 1520, Cooper Stn, New York, NY 10726-1520)

DEFAULT - "Restraint" EP
Argued with someone today about short songs, so it was fitting I'd be listening to this again tonight. Eleven song single - short songs abound. His argument was that songs weren't as memorable when they were extremely short, which is somewhat in evidence here - probably the best song here is the title track, also one of the longest. I'm not totally sold though - as these guys prove, being short, fast and tight won't ever hurt you. Good shit - imagine the Wisconsin winters provide plenty of opportunity to refine things, eh? (TM)
(Anomie Records, Cheruskerstrabe 3, 44793 Bochum, GERMANY)

DEFIANCE - "No Future No Hope" LP
DEFIANCE specializes in politically-astute, mid-to fast-tempo powerchord punk with shouted vocals and choruses with more shouting. You've probably heard this kind of thing before, but it's extremely effective and highly listenable; and they get lots of brownie points for intelligence (covering topics like gay rights, the demoralizing aspects of work, rip-off punk acts that cash in) — in other words, tellin' it like it is. "Rip Off" is an especially memorable anthem. Good job, guys. (SS)
(Mind Control Records, 1012 Brodie St, Austin, TX 78704)

DEMENTED ARE GO - "Germany Tour 1995" 45
A one-sided, two song tour record. Hey, why not? Music in that horror-garage vein with a little rockabilly-surf tinge to spice things up. Nice for a couple of listens. (CK)
(Pin Up Records, Bismarckstr. 23, 33615 Bielefeld, GERMANY)

DESCRIPT/Y - split EP
Germany's Y (following PRINCE's lead or what?) do five tracks of full tilt Metallic thrashing with no real songs, just an intense assemblage of parts covered with abdominal wall-busting bellows. On par with LUZIFER'S MOB or ABC DIABOLO. Tokyo's DESCRIPT are another outing from some of the people from BEYOND DESCRIPTION and DISPROVE, with the five songs here taking a heavier mid-tempo slant on the inevitable DISCHARGE influence. (KS)
(Anomie Records, Cheruskerstrasse 3, 44793 Bochum, GERMANY)



THE DIABOLIKS - "Yes I Do/Lovin' Machine"
I wonder how Dan, the only guy in this band, feels about the words "Finest Girl Garage Punk!" on the cover. Do the girls perhaps wish he were a girl, so they could be that most treasured of commodities, an all-girl garage band? Hmmm... This here is a pretty good disc. Poor Babz sounds like she's being forced to sing a little deeper than she should, but her harmonies on the "A" side with Anja are real nice. The "B" side kinda stinks, mainly 'cause the sound is real thin. Not one of Toe Rag Studios finer projects. You can also order hipster period wear from Babz through the record label address. (CH)
(Screaming Apple, Dustermichstr. 14, 50939 Koln, GERMANY)

MUSIC REVIEWS

DIESEL BOY - "Strap On Seven Inch" EP

A solid four-song 45 from these semi-local boys. Pop punk with powerful vocals, tight riffing, and catchy tunes. GREEN DAY mixed with BLINK. What more can you ask for in a pop punk release? A fine debut (not counting the debut split). (RL)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

THE DIPLOMATS/THE HALFLINGS - split EP

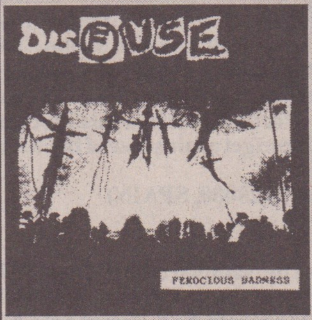
The HALFLINGS songs on here had to have been mixed by the drummer. His drums are even louder than the vocals. Unfortunately they don't quite drown out the stupid sexist lyrics like "Why don't you go and wash your cunt 'cause it smells like it did last month". The clueless dumbshit even includes a note complaining about all the "rightwing pussies" wanting to kick his ass over it. Pity the poor DIPLOMATS who probably didn't know what they were getting into here. (MM)
(Alien Records, 98 Lancaster Ave., Frazer, PA 19355)

DISASSOCIATE/INSANE YOUTH - split EP

Five from the New York based noisemongers and three from their Japanese counterparts. While my initial nod was to the New York side, upon further reflection I'm going to call it a tie. DISASSOCIATE make a unholy mess - noisy, fucked up hardcore that you certainly couldn't call predictable. INSANE YOUTH are a bit more predictable, but play with the speed and energy that won me over regardless. Excellent shit - definitely track this one down! (TM)
(M.C.R. U.S., PO Box 17742, Covington, KY 41017)

DISCORD - "Thru" EP

You know what to expect by now - Cops beating somebody up on the cover, that "DIS-" prefix, etc etc... Well, this is definitely in that style, but transcends the genericism of the many other pretenders to the DISCHARGE throne. The guitar sounds suitably damaged and the singer is obviously making himself hoarse, and the music has enough breaks to keep it interesting over these four songs. A good start for Rotten Propaganda. (AM)
(Rotten Propaganda Records, PO Box 71287, Pittsburgh, PA 15213)

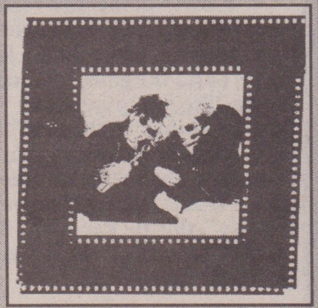


DISFUSE/POWER OF IDEA - split EP

As much as I hate repeating rumors, this one makes sense I guess, so I'm going to stick my neck out. DISFUSE are apparently DROP DEAD members playing Swedish/ Japanese style stuff under a assumed name. The raw production on their side is cool, but the songs definitely have a 'joke' quality to them that didn't really draw me in. POWER OF IDEA definitely turn up the heat somewhat - more of the breakneck hardcore you've come to expect. Not bad, but not essential either. (TM)
(Japankore, PO Box 8511, Warwick, RI 02888)

DISKONTO/FRIGORIA - split EP

Blasting Swedish hardcore attack from actual Swedes and Japan's next best thing to actual Swedes. Uppsala's DISKONTO rampage with a full tilt DIS-attack at double-speed, amped and psychotic like NO SECURITY. Kobe's FRIGORIA seems a little bit more coherent (and musically tighter) than their debut, but there's no way anything could detract from their blasting attack of MOB 47, VARAUS, ANTI-CIMEX-styled rambling thrash. (KS)
(Blurred Records, 421-1 Naka, Kambara, Ihara, Shizuoka 421-32, JAPAN)



DISTRACTORS - "Walk Away" EP

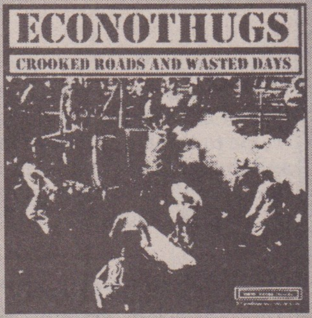
Here is the best new single I've heard in a while, three songs of great non-retro punk with pointless three-note solos, pissy male/female vocals and lots of speed. They can play just well enough to be fucking brilliant, which is the whole point of being in a band if you ask me. This is one basement-level fucker that will show actual signs of wear in a year or two. Three thumbs up! (RW)
(507 N. Brownson, Victoria, TX 77901)

DOG FOOD FIVE - "Tu Laut Horen Und..." LP

The A side of this record starts off with a midtempo rock song "Super Ego" which is not that exciting. Then you have a cover of "Love Potion #9" which will have a novelty appeal to some. On the B side "Zombie In A Suit" gets the rock n' roll going strong, singing and hammer-like drums steaming right along. "Way Out Of My League" keeps the momentum going. A spirited rock record, not not really completely punked out. (BR)
(Plastic Bomb Records c/o Tom Van Laaf, Buchen Str. 18B, 40599 Dusseldorf, GERMANY)

EBOLA - "4 Digits" EP

The cover art is great! A thick neck attack on the heavy side. Great production, a great singer, a brute of a drummer. Those who like Slapaham and a pinch of NEUROSIS will love this 7". Pushead fans take note. Best cut of meat the butcher ever sold me. (SM)
(Thought Crime, Petersburger Str 68, 10249 Berlin, GERMANY)



ECONOTHUGS/MY WHITE BREAD MOM - split EP

MY WHITE BREAD MOM clock in with three songs of early '80s music damage, that despite muddy production, rages out of control. I like the fact that the thick beefy bass figures prominently in the mix, giving the sound more of an edge. ECONOTHUGS on the flip are better than the last time I listened to them, but still they lack the power to make me want to hear them again. (MA)
(Burnt Sienna Records, 207 Powhattan Ave., Columbus, OH 43204)

MUSIC REVIEWS

EISENPIMMEL - "Komm Mal Lecker Unten Bei Mich Bei" EP
Traditional German punk rock, which like many other German punk bands can't seem to shake that German folk influence, even when poking fun at it. Positively catchy, foot-tapping melodic punk rock with a zillion sing-a-long verses and a lyric sheet to assist. If you're a fan of that very German style punk, you won't be disappointed. Excellent and, at times, not unlike DIE TOTEN HOSEN. (KK)
(Plastic Bomb, Gärtnerstr. 23, 47055 Duisburg, GERMANY)

ELECTRIC FRANKENSTEIN - "The Time Is Now" 10"
Wow! Another fine record by ELECTRIC FRANKENSTEIN! It just goes to bolster the commonly held view that the New York/New Jersey area is one fuckin' hotbed of punk activity! This one comes outta the gates just roaring at ya with "Teenage Shutdown." If you like yer punk rock just dripping with DEAD BOYS/NY DOLLS authority, this shit's for you! "You're No Superstar" has all that seventies meanness that some young pups can't muster. Continue with the melee on side two with "Right On Target"—it's a guitar frenzy! Strap yer worthless butt down for a "Demolition Joyride", this fucker rocks from start to finish! (BR)
(Nitro Records c/o Kris Verreth, Tervuursestwg 1H, 1820 Perk, BELGIUM)

ENVY - "Keep It Alive" EP
Whoa!! In a day when the majority of straight-edge bands play really bad metal here comes a band that plays real hardcore that rages and is full of intensity too many bands of any genre lack. I'm still in awe of how awesome this record is as I write this review. The music charges full on, with raw gritty guitars, intense and punchy rhythms, good vocals, and though lyrically it's been said before (what hasn't!?!) their approach is fresh and the delivery is so awesome you'll over look that minor complaint. This record is so great I'm practically speechless. One of the best in '95 without a doubt. (MA)
(New Direction Records, PO Box 1413, Lockport, NY 14095)

EVERREADY - "Fairplay" CD
Kind of like FACE TO FACE meets SCREECHING WEASEL, minus the melody of the former and the attitude of the latter. Not bad for what it is, and would have made more impact when it was originally recorded (1992) - now it just blends in to the pack. One song sounds exactly like OP IVY and they cover "I Can See Clearly" and credit it to SCREECHING WEASEL, but everyone knows it's a SNUFF song. (AM)
(Liquid Meat, PO Box 460692, Escondido, CA 92046)

EVERREADY - "Girl" EP
The more people tell me how much I should like this band, the more I hate them. The vocals sound overly forced, a la FIFTEEN (come to think of it, if you like 15, you'll probably like these guys), and the songs are totally un-catchy. Instrument-wise they rock, but that doesn't save them from their vocalist. Sorry. (PC)
(Skene!, PO Box 4522, St. Paul, MN 55104)

EVERREADY - "Fairplay" CD
These guys certainly take a beating around the MRR reviewers' circle. Generic... But this 1992 recording is really strong. If you like WEASEL a lot, you should check this out. By far the best thing I've heard from EVERREADY. (RL)
(Liquid Meat, PO Box 460692, Escondido, CA 92046)

EVIL EYES - "Guilty/You Burn Me"
Those Germans would put out anything as long it's American. This is Mike Stax' latest incarnation; I can't find any PRETTY THINGS influence here, maybe the DEAD BOYS or JEFF DAHL. Two OK songs, extra points for the Dario Argento-ish sleeve. (EC)
(Screaming Apple, Dustemichstr. 14, 50939 Hohln, GERMANY)

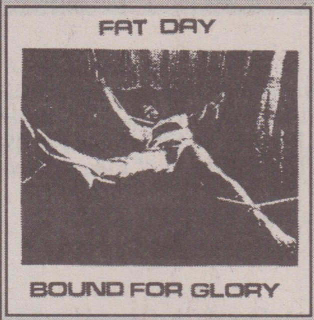
EVIL HOODOO - "Outta Tonight/Alone Stomp"
It doesn't matter to me what hemisphere of the globe a band are from, they have to deliver the goods to keep me listening. The EVIL HOODOO are a sixties-styled Japanese combo that I've heard mixed reports on - either that they're awful live, or that they're the greatest of their nation's exports since Gamera and GUITAR WOLF. This 45 doesn't really swing me either direction, though it is noisy, frantic, and totally unintelligible lyrically. I don't know if it's "The Most Shocking Music of Our Generation", like the cover blurb says, but it is a good reason to throw away three or four dollars. (JR)
(Target Earth Records, 55-12 Shikimidai Asahi-Ku, Yokohama 241, JAPAN)

EXTINCT GOVERNMENT/HAZARD - split EP
Those Japanese man, first we invent the car, now look at how long your average Honda lasts compares to a Chrysler. I mean whatever we do, the Japanese get it and make it better. Take for example the mohawks on these two Japanese bands, EXTINCT GOVERNMENT and HAZARD; I mean RANCID could only wish they had mohawks like these guys have. I bet they even stay up longer when they play too! As far as their tuneage is concerned, EXTINCT GOVT. sound like they look: that stripped down basic Brit-punk but more in the power DISCHARGE mode. Their cool chant choruses include the best chorus I've ever heard in "Addicted Punk & Beer"! HAZARD have a more trashier sound and sing in Japanese (I think) but all I have to say is EXTINCT GOVERNMENT rule! (EY)
(Maruta-Palace #402, 21-5, Shimoshinshuku Ichikawa, Chiba 272-01, JAPAN)

EZIN IZAN - "No Poder Ser" EP
Six songs of hardcore from Spain. Straight forward, four chord, mid-paced hardcore with an overall poppish sound. The production, unfortunately, buries the music leaving the vocals lost on top of everything—but sound quality is not everything. You get the feeling that a decent amount of effort was put into this. It seems like a band you would have to hear live to get a fair sense of their real energy. (MK)
(Apartado De Correos 47.162, Madrid 28080, SPAIN)

FAMOUS LAST WORDS - "From The National Affairs Desk" CD
Woah. Mid-80s SoCal punk's not dead. While updated via production value, this band could otherwise be pictured on a bill with bands like SYMBOL SIX, MAD PARADE or anything from that time or era. Pretty catchy songs, for the most part punk while verging on alternative. Melodic without really being pop and played with lots of energy. A throwback, but fun. (LH)
(Posh Boy Music, PO Box 4474, Palm Desert, CA 92261-4474)

MUSIC REVIEWS



FAT DAY - "Bound For Glory" EP

Short, fast songs that incorporate an early hardcore structure with almost jazzy/pop elements. Snotty-ass vocals help hold it all together. A pretty distinct twist on the early DRI thing. Recommended. (TY)
(100% Breakfast Records, PO Box 381804, Cambridge, MA 02238)

FIENDZ - "We're The Fiendz" CD

A comp of these guys' 1st LP and first three singles. Cool energetic bubblegum-ish power pop punk. A good release for you poppy types with lots of songs about girls and lots of "ahhhs" in the background vocals department. A great under-rated combo. (RL)
(Black Pumpkin Records, PO Box 676, Totowa, NJ 07512)

FINAL CONFLICT - "Institution" EP

Four more from one of SoCal's (recently resurfaced) premier political hardcore bands. This one was splendidly packaged in a unique combination of a translucent embossed cover placed over a metallic sleeve. Certainly striking. The songs are more of what you'd expect from these guys - they've found a sound that works and stuck with it - only distraction being the occasional superfluous guitar break. Powerful stuff for sure - even the lyrics are exceptional - approaching political topics outside the norm. (TM)
(Bacteria Sour, no address)

FINAL CONFLICT - "Institution" EP

Extended and painful wank-o-rama! What a way to kill an otherwise decent record! (TY)
(Bacteria Sour, no address)

FLANDERS - "I Am The Cheese" EP

Upbeat, throbbing stuff with a big-voiced gal singer who basically powers the whole affair by sheer physical force. Not unlike the GITS or (snicker) FETCHIN BONES, BIKINI KILL or even JANIS JOPLIN. Plenty of guitar power and band pounding to support the stellar vocalizing that makes for a pretty heady, rockin' brew. (HD)
(1333 N. Duval St.,Tallahassee, FL 32303)

FORBIDDEN DIMENSION - "Halloween Everywhere" EP

From Canada, punk rock that uses an organ, giving it a heavy pop/glam sound. Excellent production leads to a big, full sound, not unlike many of the Australian pop/punk/'60s/glam outfits, most notably THE LIME SPIDERS and THE SCREAMING TRIBESMEN. (KK)
(Melodiya, 25234 17th Ave. SW, Calgary AB, T3E OA2, CANADA)

FOUR ROSE SOCIETY - "Just One Of Many" EP

Melodic hardcore with lyrics that vacilate between overt politics and introspection. Well produced. (TY)
($3 ppd: Whitehouse Records, PO Box 906183, Louisville, KY 40207-6183)

THE FREEZE - "Freak Show" CD

You mean these guys are still around? Their tracks on the "Boston Not L.A." comp were among my initial early HC inspirations. That being the case, I was afraid to hear what 10+ years would do to them. To tell the truth, not much. They still have a raw, vibrant sound and those characteristically snotty vocals, with cool back-up harmonies. Despite the cheesy drawings inside, it's a damn decent release. Sigh of relief. (BG)
(Lost and Found Records, Bunteweg 1, 30900 Wedemark, GERMANY)

THE FREEZE - "Guilty Face" EP

It's great bands like Boston's THE FREEZE that inspired what can be fondly remembered as slam dancing: fun, fast music about things we can all relate to. Back in the early 80's when this record first came out, that meant getting drunk, making fun of idiot jocks, and getting beaten up for being a punk. These songs are short and punchy with prominent distorted guitar. This reissue comes with lyrics and features such classics as "This Is Boston, Not L.A.". (JH)
($5 ppd: Lost & Found Records, Bünteweg 1, 30900 Wedemark, GERMANY)

FUCK UPS - "All Fucked Up" LP

First off, this is not to be confused with the mediocre S.F. band that shared the same name. From Norway, these guys make a clear effort to recreate the "oi!" sound: catchy, melodic, mid-tempo punk with throaty, barking vocals and lots of "Oi-Oi"s and "Oh yeah, Oh yeah"s. Overall it's very good, but I'm not sure that it separates itself from anything else. (KK)
(Knock Out Rec., Postfach 100716, 46527 Dinslaken, GERMANY)

FUN PEOPLE - "Anesthesia" CD

A rather eclectic release by this Argentine band, including progressive and acoustic guitar intros, sing-song operatic vocals like BIG DRILL CAR or U2, and full tilt thrash with it all backboned by melodic pop-core. Twenty eight songs that seem to randomly and proficiently change styles, similar to (and with the same mixed results as) later KINA material, leaving my attention span somewhat drained. (KS)
(Frost Bite, Terrero 2217, CP 1426, ARGENTINA)

GALACTIC BLASTERS - "Rock n Roll Space Wrestlers From The Outer Limits!" EP

Geez, it sure is reassuring to know that even aliens like these weirdos appreciate good rockin' sounds. Their first Terran release features 4 tracks, two of which are instrumentals, and they are all in that fun garage/surf/frat realm. Hope they make it back to their home world/ reality safely. (TY)
(no address, of course)

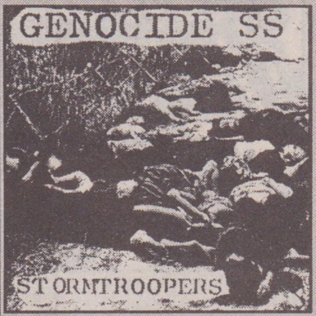
GAMMA MEN - "Less Is More" CD

Normal-looking guys deliver middle-of-the-road guitar rock. This lacks the manic edge that's really necessary to make you listen to it over and over. Good taste in covers (SAINTS and GENERATION X) but the whole thing left me unmoved. (RW)
(1+2 Records, Gloria Hatsusho 601, Nishi-Shinjuku, 7-6-5 Shinjuku-ku, Tokyo 160, JAPAN)

GAS HUFFER - "Ooh Ooh Ooh!/Flaming Star"

What are these boys thinking, anyway? An "A" side should be...an "A" side, a friggin' HIT, not just pleasant (which is what "Ooh Ooh Ooh!" is). The action's on the "B" side where they do a version of "Flaming Star" (the theme song to Elvis' third best movie, and the only one besides "Jailhouse Rock" [#1] and "King Creole" [#2] that doesn't blow) that's much more up to par. (DD)
(Lance Rock Records, 1223 College Dr., Nanaimo, BC, V9R 5Z5, CANADA)

MUSIC REVIEWS



GENOCIDE SS/VIVISECTION - split EP

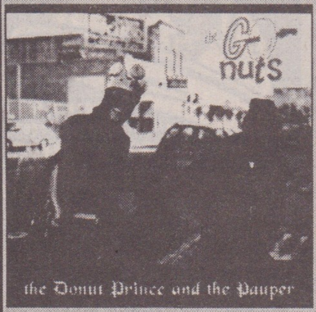
This heavy disc spits out two unrelenting bands. VIVISECTION hails from Japan. Complete grindcore, fast metallic thrash with gruff vocals. They even throw in a NAPALM DEATH cover for good measure. GENOCIDE SS is a Swedish three piece, and there is no mistaking where they are from. Could fit right in on any Really Fast compilation of years past. I know that often times this musical style becomes really repetitive, but I am a sucker for that driving Swedish sound, and if you are too, seek it out. (RC)
(Blurred Records, 482-1 Naka, Kambara, Ihara, Shizuoka, 421-32, JAPAN)

GIGANTOR - "Atomic!" CD

Germany's pop punk greats crank out another top notch release. A full length that delivers hooks galore at a brisk pace. Great production, great tunes, razor sharp playing and harmonies, if this were on Fat or Epitaph blah blah blah. Totally great, their best yet. (RL)
(Lost and Found, Bonteweg 1, 30900 Wedemark, GERMANY)

GO! - "Existence" LP

Yet another posthumous GO! release, this time compiling their first four 7"s and four songs from their first demo. There's a lot of overlap with 1991's "Total" LP on First Strike, so if you already have that (or the original vinyl) you may want to avoid this, but if not, I'd recommend it - GO! were an awesome if short-lived band - fast, thrashy, energetic, with short songs and something to say... it's rare to find all those qualities in one band these days. Comes with a booklet containing all the lyrics and some photos. This is a great record. (AM)
(Epistrophy, PO Box 312, 30003 Hanover, GERMANY)



THE GO-NUTS - "The Donut Prince And The Pauper" EP

Who, oh who, could these masked purveyors of superhero snack rock (and gorilla entertainment revues) be? Fans beg them to unmask and bask in the recognition and glory they so richly deserve, but, being modest fellows, they refuse. We must be content to stand in the front row at their shows and gaze approvingly upon them through a haze of flying snack foods, sugar cereals, marshmallows, and powdered sugar. Music? What music? Four out of five dentists (and Peepin' John) surveyed recommend the GO-NUTS. (CH)
(Planet Pimp, 1800 Market St. #45, San Francisco, CA 94102)

THE GREEN HORNETS - "Baby Don't Do It" EP

Pretty fair Childish-inspired, organ-heavy, 60's Brit slop. Just out-of-control enough to keep from getting boring. Decent Toe-Rag recording. (CH)
(Vendetta Records, 22 Byrd Close, Waterlooville, Hants. P07 5UX, ENGLAND)

H100'S - "Distort Cleveland" EP

Extreme noise from Ohio... total thrash that rocks out without cheesing out or wanking off, like SEPTIC DEATH meets DISCHARGE with the guy from CHRIST ON PARADE on vocals. Turn it up and feel the negativity. The antithesis of today's feel-good pop "punk". (AM)
(Burrito Records, PO Box 3204, Brandon, FL 33509-3204)

H2O - "Sevinch" EP

Given the overwhelming amount of bands that sound just like this, it's hard to give this a good or bad review. The production's great, it's energetic and melodic, but after listening to it five or six times I still don't remember how the songs go. I guess this is for people who aren't as picky about their pop as I seem to be lately. (PC)
(Equal Vision Records, 11 W. 24th St. 6th Floor, New York, NY 10011-1912)

HABITUAL SEX OFFENDERS- "Cracked Rear Entry" CD

This one starts out OK. The first two songs are garage rock with a little too much emphasis on the vocals and not enough on the guitar. Sure Elroy can sing, but the lyrics are so dumb I'm embarrassed for the guy. More guitar please. Unfortunately we do have to hear the next five songs which are so bad I'm embarrassed that I kept listening. (CK)
(Rancheros De Pollo, PO Box 1157, Ruston, LA 71273)

THEE HEADCOATS - "The Sound Of The Baskervilles" LP

Superior live recording from England of Childish and Co., with THEE HEADCOATEES also joining in on the fray. No surprises here, except for every time I thought "okay here's a song I know", it would be one with the same music, different lyrics!! Does THEE HEADCOATS have that trademarked by now?!!?? 15 totally great garage punk tunes, belted out with a ton of energy. (KS)
(Overground Trading Ltd, PO Box 148, Hove, E. Sussex, BN3 3DQ, ENGLAND)

HELL NO - "Adios Armageddon" LP

First of all super nice looking cover, even better booklet a la bio thingamabob. The music? Oh yeah, THAT...interesting start/stop noise. I'm never sure what to label this stuff: it's loud, it's aggressive, it has all sorts of time changes, it's just, I dunno BIG. It's really good, it's just hard to describe. Post punk? Pre metal? Ach I'm stuck! They're from Brooklyn, and the more I listen to it, the more I like it. Sorry that's the best I can do. (LD)
(Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

HITMEN - "Look Back" EP

Musically, this band sounds like it came straight (no pun intended) out of the second wave of SxE hardcore bands that hit in the mid to late eighties (think GORILLA BISCUITS or JUDGE). Speaking from a philosophical standpoint, however, I doubt these guys have much in common with the 'X on my hand' crowd. All four songs on this release are fast and powerful with heavy guitars and chanted backing vocals. Thankfully, the 'break it down' moshy moshy parts are kept brief and to a minimum which actually helps mix things up a bit without ruining the songs. Pretty cool. (RM)
(Rocco Records, PO Box 14781, Chicago, IL 60614-0781)

MUSIC REVIEWS

HOMOMILITIA/DISCLOSE - split EP

A joint Japanese/Polish thrash attack. Power trio DISCLOSE deliver three songs that all sound pretty much the same - ultra fast drums, 3rd generation live bootleg tape sound quality, and guitars that sound like chainsaws - pretty fucking excellent if you ask me (at least for one side of a 7"). HOMOMILITIA throw in some excellent power thrash, sounding a lot like DISAFFECT (especially the dual vocals), with good rhythm and structure evident on their song "Silence Equals Death". They also do a good cover of "Police Story". Their side totally rocks. Cool! (AM)
(Scream Records, Pawel Rzoska, PO Box 118, 80-470 Gdansk 45, POLAND)

LOS HORNETS - "Barrymore/Bloody Knuckles"

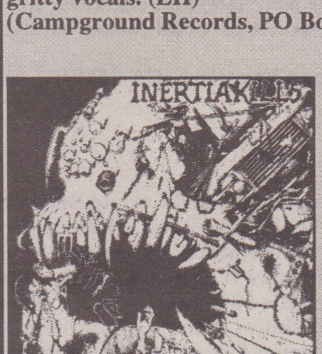
Read Drew's biography while listening to "Barrymore"; she really did coke lines with the GO-GO'S when she was 12 years old. The B side is a New Wave instrumental. (EC)
(IFA Records, 607 Eastlake E., Seattle, WA 98109)

I.C.U. - "O No No Ozone" CD

Heavy, rhythmic punk rock with female vocals that brings to mind 7 YEAR BITCH on the slower songs. They do a cover of the AU PAIRS song "Repetition" that is radically different from the original, but it works well. (MM)
(Radical Records, 77 Bleeker St, New York, NY 100120

I SPY/...BUT ALIVE - split EP

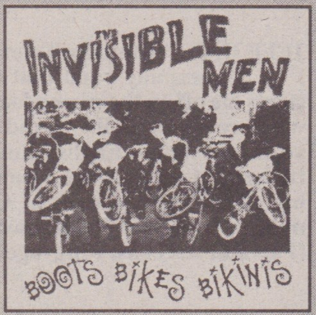
Strange little split record here. ...BUT ALIVE is from Germany and play sort of generic pop punk at breakneck speeds. Second song actually starts with something of a reggae part... I don't know what their lyrics are about, but the graphics look pretty depressing. I SPY are a hardcore punk band that immediately brings to mind ECONOCHRIST. A mixture of politics and personal stuff. Good sounding with gritty vocals. (LH)
(Campground Records, PO Box 18133, Portland, OR 97218-0133)



INTERNIA KILLS - "Trop Tard" EP

Okay! Enough already! This is a great EP. Great lyrics, good ideas, solid trashing of "intensity for the sake of intensity" school that occasionally reaches a musical cohesion and intensity a la INFEST... but it has those stupid fucking grindcore vocals where the lyrics are unintelligible. It's not intense at this point, it's a fucking cartoon. If the concern is to let your ideas be known, then what's the point if no one can understand you? (KS).
(Doomsday Machine Records, PO Box 51003, 316 St.-Joseph Est., Quebec, PQ, G1K 8Z7, CANADA)

THE INVISIBLE MEN - "Boots, Bikes, Bikinis" EP



Not to be confused with the Sea-Tac area INVISIBLE MEN (although it's happened before). Three surf instros that are solid (but nonetheless surf instros) plus bonus quasi-wrestling rant. They've got to refine their schtick, however; their hands are quite visible on the cover (synthetic flesh, mayhaps?). (DD)
(Booby Prize Music, PO Box 411796, Los Angeles, CA 90041)

INZIRLI - "Suna" EP

In their native language, Furlan, their name means "dizzy". Kind of a silly name, but luckily not too fitting either. Like so many European bands I've heard in the last couple years, they have a definite SCREAM influence. They have a slight hard rock feel, tempered with just enough energy and distortion so that it doesn't get too scary. There's four really diverse songs that hold my interest, but leave me less than overenthused. Nice, informative packaging and lots of integrity make it worth checking out. (BG)
(Snait, CP 111 UD4, 33100 Udine, Friul, ITALY)

J CHURCH - "Arbor Vitae" LP

For a change, they don't sound as if they recorded inside a large tin can (thanks to the help of Frankie Stubbs, from LEATHERFACE, on production). It makes a world of difference, too. This LP sounds BIG. It's still the same J CHURCH you either love or can't stand - sing song vocals, fast melodic guitar, and whatnot - but this time they've added lots of guitar layering (which, at times, gives them a SUGARy sweet coating), occasional keyboards, and even female vocals on a couple of songs. For me it works. My favorite since their first couple EPs (and you know they've put out more than any band rightfully should). Good. (BG)
(Rugger Bugger Discs, PO Box 357, London, SE19 180, ENGLAND)

JACK O' FIRE - "Beware The Souless Cool" CD

This band gets my goat! "Beware the Souless Cool"!! Who the fuck are *they????* They are the fucking Michael Bolton's of lo-fi white "punk" blues. I don't even know what it is, but it's not there. To prove my point, I must draw attention to a wee mistake these hipster wanks made in crediting one of their songs: "Hidden Charms" is a WILLIE DIXON song, *not* a LINK WRAY song! It is a particularly ridiculous mistake because the song just before it is also a DIXON tune, and it is credited correctly. A few of these are bound to sell, so that's all you're gonna get from me. (RY)
(1 + 2 Records, 601 Gloria, Hatsuho-shinjuku, 7-6-5, Nishi-shinjuku, Shinjuku-ku, Tokyo, JAPAN)

JACK OF NONE - "Nobody Knows" EP

Did someone say early '80s hardcore? Well that's exactly what this four song seven inch sounds like. So much so that three of these tracks could easily fit in on "Flex Your Head", "The Master Tapes" or any number of early hardcore compilations. Three of the songs are fast driving numbers with vocals that reminded me somewhat of Mike Muir (before he started to stutter and say "sssspsycho" a lot). The fourth song is total crap. It's slow, boring and I'm sure when they play it live everyone in the pit walks slowly in circles doing their best Magilla Gorilla imitation. Aside from that, this rocks. (RM)
(Citrus Records, 6442 Cavan Circle, Huntington Beach, CA 92645)

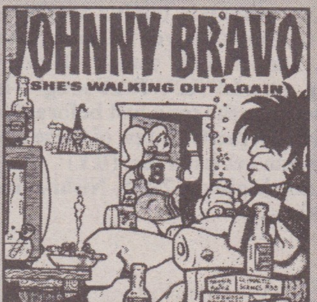
MUSIC REVIEWS

JEFF INC. - "Running Tennis" CD
I guess any band that dedicates their record to themselves starts me off on the wrong foot. This combines a poorly done "wish we were on Epitaph" sound with touches of ska thrown in. The vocals are sung in English, and had a high pitch squeal that annoyed the hell out of me. And for some strange reason the vocals reminded me of Freddy Mercury of QUEEN. I think I would advise the military's policy of "don't ask, don't buy" for this record. (RC)
(Fatvadd Records, Ringvagen 9B, 57341 Tranas, SWEDEN)

JESUS CHRIST SUPERFLY - "Gun/I'm Drunk (live at Emo's)"
The studio side is a throwaway, but the live song kicks some ass. I'm sort of confused as to their angle, I mean, the two sides of this record could be two different bands, so I'll just review the side I like. Uh... drunk... hick... punk. Sorry, I'd have to hear more. (RY)
(Lance Rock Records, 1223 College Dr, Nanaimo, BC, V9R 525, CANADA)

THE JIMMIES - "Someone Has To Play Last" CD
Hey, it's the JIMMIES from Salem, Oregon. Five songs on this CDEP and its all catchy as hell. When I saw them play I thought, "Wow, buncha tuff guys..." But now that I've heard a bit of their stuff I'm thinking that they're pretty sentimental and almost introspective (without getting all emo). Musically it's pretty entrenched in the '77 thing and played with lots of gusto and with interesting harmonies. Sort of like the SWINGIN' UTTERS with a little more of a pop punk leaning. (LH)
(Schizophonic Records, no address)

JOHN COUGAR CONCENTRATION CAMP - CD
I'd been hearing a lot about this band so I was looking forward to listening to this. Unfortunately, I was disappointed. There's very little to separate this from the crowd right now-fast melodic punk with gritty vocals. At first it made me think of RANCID but more straight ahead. They have a song about Star Wars, which has become to Emo boys what Hello Kitty is to Riot Grrrls. There's no lyric sheet, so I guess they don't have anything to say. Oh, and one song gets off to a really interesting start, but after the intro becomes such a rip off of JAWBREAKER's "Bivouac" that there may be a lawsuit involved. (AM)
(Second Guess Records, PO Box 9382, Reno, NV 89507)



JOHNNY BRAVO- "She's Walking Out Again" EP
Wow, single of the month for sure. An awesome 2nd single from these Boston folk. Old school '77 punk with a good melodic sense. A tad of snot too. SWINGIN' UTTERS like. Of all the bands doin' stuff this now, these guys are up there on the strength of their music and not their look (even though I have no idea what they look like since they chose to include a cartoon of some geek guy performing oral sex on some cheerleader in lieu of a photo of the band). Oh ya, awesome. (RL)
(Lo-Mag Music, 114 South St, Hingham, MA 02043)

JOHNNY BRAVO - "She's Walking Out Again" EP
Second record from these guys and the only chances they take are with the cover art...again. The songs waft past like so much punk-pop wallpaper. Just nothing to really make you remember them. Nothing to say. Uh, that's all. (RW)
(Lo-Mag Music, 114 South St., Hingham, MA 02043)

KEN ARDLEY PLAYBOYS - "Eni Fing Two Be Faymus/Is it True?"
Two loose, ultra-garagy tracks that walk fearlessly into SWELL MAPS territory, with a hint of the FALL thrown in. Brit vocals, wild instrumentals, and funny/strange vocals conspire to make this unique — and perhaps something adventurous types might want to check out. Very adventurous types. Comes with a nifty booklet. (SS)
(Lucky Garage, 1448 Fernside Blvd., Alameda, CA 94501)

KILLRAYS - "Space Giant" CD
There's got to be a name for this new breed of generic hardcore? Y'know, one part BAD RELIGION, one part SNUFF, one part NOFX... I'm not saying it's necessarily bad or wrong and I can honestly say that I like all three of the above bands (for the most part). But these copy bands are so close it's weird. Remember when people used to make fun of bands in Japan for sounding exactly like a stateside band? Well, it's still funny except that now the bands are from the mid-west or Germany or SoCal. I guess this band is good at what they do. (LH)
(Lost And Found, Bunteweg 1, 30900 Wedemark, GERMANY)

KORT PROSESS - CD
Instructions are specific: this shouldn't cost much more than two vinyl singles, and the extra songs on this aren't 'bonus tracks'. Umm... well, the facts would state: this is a reissue of their two singles (one remastered) and three previously unreleased (not "bonus", remember?) songs. Facts would also state this is by far one of the best bands out of Europe in the last couple of years - buffeting hardcore played with serious intensity—memorable songs, all the critical elements in abundance. Great shit, a real treat to get those 'extra' tracks as well! Ha. (TM)
(Heart First, Bockhstr. 39, 10967 Berlin, GERMANY)

KRONTJONG DEVILS - "Romp Out With..." EP
Zoinks! What do we have here, a nefarious Dutch plot to invade our very shores with surf bands populated by veritable Dr. Dante clones? Could it be the Dutch have stumbled on to the arcane alchemy that's responsible for the cloning of the Cain clan in Kung Fu: The Next Generation? Naturally none of these dampluggers have the god like proportions of our own Dr. D, and naturally none of the *panache.* But I digress... four tunes of lo-fi authentica Jaguar/Jazzmaster driven renditions of surf standards like "Casbah", "Malibu Run", "My Favorite Martian" and one vocal tune that's not too overbearingly Dutch-accented. Solid rockin' twang. (HD)
(Hillsdale Records, PO Box 1592, San Francisco, CA 94164)

LAGWAGON - "Hoss" LP
For those of you not familiar with this band I would describe them as a cross between GREEN DAY and "Rock n Roll Nightmare" era RKL. At times they play at breakneck speeds with tons of tempo changes while at others they slow it down and turn on the sap. So what about the album? Well it's 50/50 split between these two styles, with side one consisting almost entirely of mid-tempo pop inspired tunes and side two blazing fast start/stop numbers. Compared to their earlier releases it has a lot less of a metal tinge (gone are the blazing solos found on "Duh"). I dug side two more than side one, the drumming is amazing, but side one still has several good songs, particularly "Violins". A good album by one of the few bands that stands out in this genre. (RM)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

MUSIC REVIEWS

LATCH KEY KIDS - "Time Out" EP

Fast, melodic hardcore with roughly sung vocals and singalong choruses. A little like a Fat Wreck or Epitaph band (PENNYWISE maybe) mixed with CRIMPSHRINE, i.e. tight and speedy but raw around the edges. Pretty good at that, definitely worth picking up. (AM)
(Skene Records, PO Box 4522, St Paul, MN 55104)

LESSER OF TWO - "Man Kind" EP

This record has a nice, raw quality that's not to muffled and not to polished. It sounds like a good live recording capturing the energy many studios suffocate. The music has a multi-prong attack of buzzing thrashy punk with moments of tense driving anger. I think a slight CRUCIFIX comparison is not totally out of line. (MK)
(Lesser Of Two, PO Box 687, Shalimar, FL 32579)

LICKITY SPLIT - "Cook Off" EP

Straight up pop punk. It's fast and melodic and tight. Sort of forgettable in that pop punk way, but fun while it lasts which is what good EPs are all about. It's a lot of fun for the 10 minutes it exists in your consciousness. (LH)
(no address)

LIMECELL/SAVAGE 3-D - split EP

Punk band SAVAGE 3-D stands out on this split. I really like their hard, thick, fast, echoed music and gal vocals. LIMECELL also play great, fast, raw punk rock with growly vocals. You must buy this record to hear "Gingerbread Man", an absolutely classic song reminiscent of early '80s hardcore. (JH)
(Ruff-Nite Records, 3249 Rorer St. Philadelphia, PA 19134)

LIVE ACTION PUSSY SHOW - "Monsterlove" CD

I'm not really into stuff like this, it just doesn't seem that far away from bar rock for me. Female vocals, slow ploddy punk with the emphasis definitely being on the rock. (LD)
(Posh Boy)

LOST GENERATION - "Punk This" CD

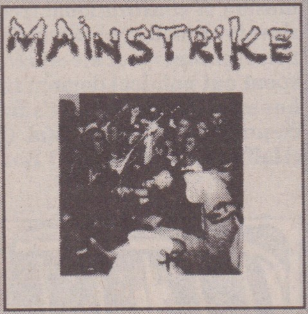
Geez, now here's a band I haven't thought about lately. One of Connecticut's earliest premier hardcore acts, it would seem were churning out stuff as late as 1991, huh. Good early '80s American hardcore, sorta lyrically dated, but still classic. Certainly worth looking into. (LD)
(Grand Theft Audio, 501 W. Glenoaks Blvd. #313, Glendale, CA 91202)

MARY ME - "Need Me Never" EP

"Bands who inspire us: Jawbreaker...Smoking Popes, Jawbox, Velocity Girl, the Smiths." Need I say more? (DD)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

THE MAKERS - "Shout On" 2xEP

Imagine 4 classy brats banging musical shit around in a garage. That's THE MAKERS. Lots of cool guitar action going on here. I particularly liked "Flowers Grow For Her" off the first B side. This record is good, but it doesn't quite capture their live energy. Every time these dudes come to town a club gets wrecked, fights break out or sometimes they don't bother to show up at all. That's all I know. They must be doing something right; a hundred screaming kids can't be wrong. (AI)
(Sympathy for the Record Industry)

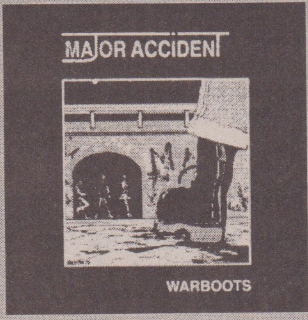


MAINSTRIKE - "Times Still Here" EP

It seems that there are more bands cropping up lately that are rekindling the hardcore "straight edge" sound of the mid '80s. The fortunate thing this time around is that these bands seem to have learned from some of the stupidity that befell the first generation of these bands. There is more of an effort this time around to draw a firm connection between the empowerment in taking positive personal choices in your life and larger political struggle. Countless bands of that first generation called out the battle cries of "positiveness" and "unity" but rarely succeeded in concretely articulating what it was we were supposed to be fighting for. This new generation seems more focused and politically committed. A friend said this reminded him of YOUTH OF TODAY (circa "Break Down The Walls") and CHAIN OF STRENGTH, and I have to say I agree. 8 songs, powerful and intelligent! (MK)
(Crucial Response, Kaisersfeld 98, 46047 Oberhausen, GERMANY)

MAJOR ACCIDENT - "Massacred Melodies" LP

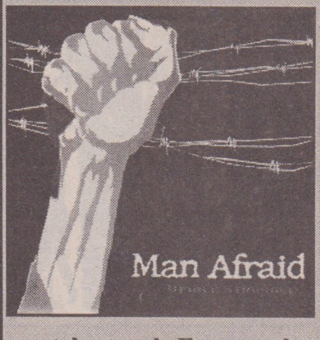
MAJOR ACCIDENT did not come to national attention in England until late 1982 even though they had been playing out in their native northeast since 1977. Some critics claimed that MAJOR ACCIDENT pirated their Clockwork Orange "Droog" image from the ADICTS. Also, BLITZ and the VIOLATORS were using the "Clockwork" schtick at this time as well. To be accurate COCKSPARRER first used the image in late '76. This re-released LP shows that MAJOR ACCIDENT's music stood on its own merits. All TEMPLARS fans, indeed, most oi boys, will find this reissue very timely. The label has also rereleased all the singles. It's a fortunate moment for you street urchins. Go get em! (BR)
(Massacred Melodies Records, PO Box 1818, Darlington DL1 4TN, UK)



MAJOR ACCIDENT - "Warboots/ Terrorist Gang"

Generic oi punk. Hoarse vocals and basic production. You know the sound. Nothing special but you get no surprises either. One of five M.A. 7"s rereleased. (RL)
(Combat Rock, 7 Rue Du Paquis, 57158 Montigny Les Metz, FRANCE)

MUSIC REVIEWS

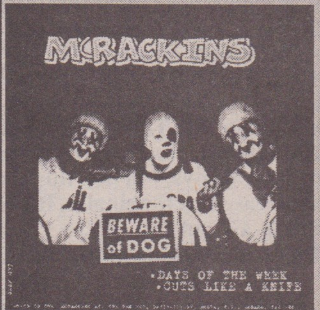


MAN AFRAID - "Uphill Struggle" EP

Much of what seems to define a lot of '90s hardcore is a certain degree of diversity in the musical influences that bands seem to be drawing from. Various abrasive elements are often mixed with a more melodic or mellow introspective approach. At its best it can work toward creating some fresh and vital new intensity; at its worst it becomes a shitty, pretentious mess of experimental art rock. Fortunately, this record falls in the former category. Musically, it draws on a raw BORN AGAINST-like sound and combines it with a melodicness similar to the band CURRENT. The lyrics are intelligent and well thought out, the standout for me being the song "Uncommon Valor" which challenges the rhetoric and illusion of constitutional freedom amidst the realities of economic slavery, which are ultimately dictated by race and money. None of these sentiments come off removed. These folks don't theoritize and spout out political dogma; they speak from their own position in a honest and real way. It's bands like this that help to keep Punk community alive and vital. (MK)
(Half Mast Records, PO Box 14118, Minneapolis, MN 55414)

MARRIED TO A MURDERER - "Breed" EP

Fuck. This is by far the best thing I've heard from them - complex yet forceful enough to have an immediate impact. Pace, style and sound are all interwoven into a fabric of angst. The lyrics also approach complex topics such as historical revisionism, victims of spousal abuse fighting back and the futility of life in today's industrial society. The entire package does something few records do - raise questions about our place in society without reverting to the 'standard' conclusions. Very impressive. (TM)
(Brandstifter, Krogh Hansen, Marstrandvef 8, 9000 AB, DENMARK)



MCRACKINS - "Stupid" CD

A band that appears to be extremely prolific, with their second CD already out. Fourteen songs of fast, hook-filled kinetic pop-punk. This release confirms in my mind that the MCRACKINS are the closest in sound and spirit that we have to the DICKIES. At least a DICKIES with more power pop (Bill McR. even sings like a young Peter Case) leanings. The band appears to have their style down to a science with every track containing the nth amount of hooks and catchiness. Naturally it would also be nice if the tempos varied some, but these er.. "eggs" certainly deliver the (pop) goods. (HD)
(Lance Rock, 1223 College Dr, Nanaimo, BC, V9R 525, CANADA)

MCRACKINS/CHEEKS - split EP

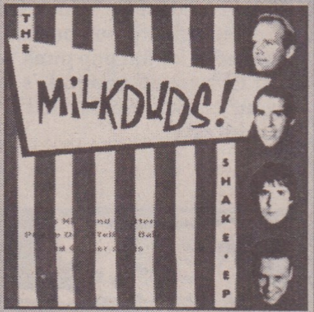
A fine split with two songs by each combo here. Two decent tunes, including a BRYAN ADAMS cover, on the A-side by the new prolific output champs (sorry Lance) the MCRACKINS. The CHEEKS cover the POINTED STICKS and sound like them on their original too. Jangly old school power pop punk. Good stuff. (RL)
(Screaming Apple, Dustemichstr. 14, 50939 Koln, GERMANY)

MELT BANANA - "It's In The Pillcase" EP

I don't know why, but I totally love this band. At its most basic, the band is a quirky hardcore band from Japan with a screaming girl vocalist. Interesting enough on its own, certainly. But it's the crazy guitar player that totally makes the band. I was blown away when I saw them live and all the recorded stuff sounds great (I think at least one track is from the CD). Crazy noise guitar almost entirely played with a slide. It's hard to explain, but it's a great concoction. (LH)
(Skin Graft, PO Box 257546, Chicago, IL 60625)

MELTING PROCESS - "Tiefschlafleben" EP

I can be a sucker for cool packaging, and when that's combined with really good hardcore, I can be blown away. This 7" has it; I'm blown. The music is fast, the vocals have that nasty, overly-distorted quality done well, and the cadence of these songs really forges ahead. There's melody, but it's easily overshadowed by heaviness and anger. Like a much meaner POLICY OF 3. Two thumbs up, with zeal. (KG)
($5 ppd: Fucking Kill Records c/o Chris Nünch, Goldenbühlstr 6, 78048 Villingen, GERMANY)



MILKDUDS - "Shake" EP

I've been witness to stranger things in my day, but you try this one on for size - a band that contains one "Billy Boyish" among its line-up, that puts out a 7" of six MILKSHAKES covers and wraps it all up in a sleeve that meticulously copies that band's "Showcase" LP. And they're from Illinois, even! The band themselves are a pretty spot-on soundalike, actually, and sound "almost as good as the real thing"; I just hope they have other outlets for their creative energies than this! Included is an apparently unreleased MILKSHAKES song ("9/10ths [of Your Love]"), in case you're historically minded. (JR)
(Square Target Records, PO Box 19673, Seattle, WA 98109)

MONEY DRUG/WIND OF PAIN - split EP

Poland's MONEY DRUG detonate four crushing thrashers with intense lyrics, creative guitar riffage, discordant drumming and scowling vocals. Equally, Finland's WIND OF PAIN have a unique, almost Japanese-style crust-edge to their three songs of mid-tempo DISCHARGE-influenced thrash, with raw growls and lengthier song arrangements. (KS)
(Scream Records, Pawel Rzoska, PO Box 118, 80-470 Gdansk 45, POLAND)

THE MOUNT McKINLEYS - "Portrait Of A Mindbender" LP

Last I remember, this was a mostly surfy/instrumental band. But now they're like total garage rock (with vocals) in a Tim Yo style. The first song really grabs you with its rockin' organ and infectious vocals, and rest of the album pretty much keeps to that standard. Good recording but not too good (definitely not garagey lo-fi, thank god). The 15 songs all average about two minutes and some fun samples are thrown in. Check out all this band's stuff. They're A-OK in my book. (PC)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

MUSIC REVIEWS

MURDER JUNKIES - "Feed My Sleaze" CD

Giving the present, past and future all in one band seems to amaze me! Well eat me 'cause this ain't it. The self-proclaimed purist of punk try to reclaim the throne of mass murder drug addicts. No one would even care if you weren't related to the man himself, and I don't mean God either. The music is self-perpetual, self-boasting and raw. In no way does it have the bite of IGGY'S raw power. This is just another disk to be sent to the cut out bin. May your brother be embarrassed for you. (SM)
(Alive Records, PO Box 7112, Burbank, CA 91510)

MY WHITE BREAD MOM - "Hot Damn" EP

This is goofy and fun without being stupid. Rocking punk that has its BIG BOYS moments. Songs about zombie jocks, Los Angeles, and the corporate alternative rock machine. Sounds like a good live recording. (MK)
(Any Way Recs, 118 E. Patterson Ave., Columbus, OH 43202)

NAILS OF HAWAIIAN - "Jazz" CD

Take the melody and insistent energy of SNUFF and mix in JAWBREAKER at their most achingly cathartic, and you've got the idea of where NAILS OF HAWAIIAN are coming from. These Japanese youths are a real breath of fresh air compared to most of the boring, uninspired/uninspiring bands coming out these days. Fusing equal parts passion, anger, and energy NOH have all the makings of a great punk band. Lyrics are sung in English, but printed in both English and Japanese. (BG)
(Isao Amano, 2-4-17-203 Shimouma, Setagaya-ku, Tokyo 154, JAPAN)

THE NEANDERTHALS - "Twinkle Toes/2,000 Lb. Werewolf"

The prolific Eddie Angel strikes again with his caveman rock combo, doing one vocal (reminiscent of "Cara Lin") and one instro. Since he's one of the few guitarists able to play actual musical-type junk and still make it rock and since this disc has the unbeatable Toe Rag production, it's hardly surprising that it's well worth a listen. (DD)
(Norton Records, Box 646, Cooper Stn, New York, NY 10003)

NED KELLY/THREE YEARS DOWN - split EP

It's rare that I like both bands on a split, but this one is the exception. Both Berkeley bands deliver the goods with guts and originality (unfortunately NED KELLY recently broke up). THREE YEARS DOWN sounds like a head on collision of '70s and '90s post punk. They seem like they would be intense live. NED KELLY are more straight ahead and in your face. Like a more direct, less introspective DRIVE LIKE JEHU. Very twisted guitar parts, honest angry vocals, and upfront bass. I'm sure you'll soon be hearing a lot about vocalist/bassist, Steve's new band, TORCHES TO ROME. (BG)
(Scooter Records, 622 25th St., Hermosa Beach, CA 90254)

NEW SPEEDWAY KINGS - "Aimee/Last Thin Dime"

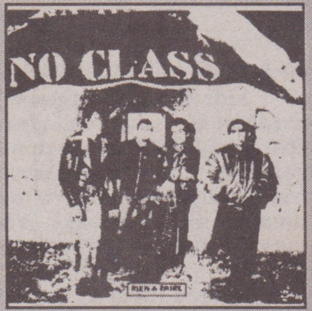
Decent mid tempo punky pop. Almost college rock-ish at times. Not bad but the tunes seem a little long to me. Anyways, I'll still keep an eye out for this local band. (RL)
(M. Laveau, PO Box 426737, San Francisco, CA 94142)

NEW SPEEDWAY KINGS - "All Ages Show" 10"

This band was influenced enough by the late '80s Gilman sound to move here from the Midwest. The 6 songs here are mid-tempo punk with a raw sound reminiscent of RANCID. The songs are real good, with "Aimee" being the standout. It's a way better version than the one on their single. (MC)
($6 ppd: M. Laveau, PO Box 426737, San Francisco, CA 94142)

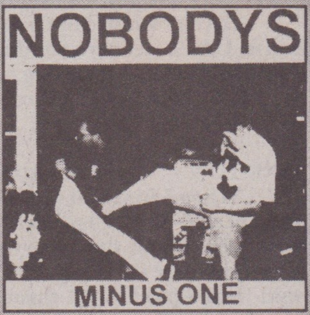
97a - "Terror At WFMU" EP

"This one goes out to all the kids who skate to look cool and not to have fun, you can all go to hell". Ten "Skate hard core" songs recorded live at WFMU. Quick hard blasts a la old Boston Hardcore (SS DECONTROL, DYS, FU's) or the later antecedents like CRIPPLED YOUTH. Limited to 500. (KS)
($3 ppd: Teamwork Records, PO Box 4473, Wayne, NJ 07474)



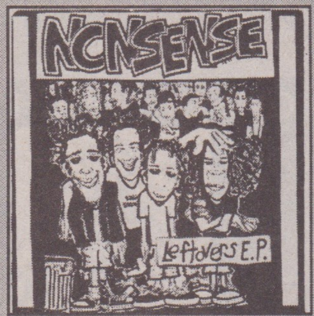
NO CLASS - "Tous Ces Cons" EP

Fuck, all I got was imports this month. Okay, this band.... GBH looking motherfuckers.... boring '80s British sounding plaid pants type of shit. I don't know if they're Spanish, Italian or what. Pretty lame though, in any language. Kinda reminds me of the direction the HIGHLANDER TWO'S are taking these days. (SW)
(Combat Rock, 7 Rue Du Paquis, 57158 Montigny Les Metz, FRANCE)



NOBODY'S - "Minus One" EP

Don't let the boring cover fool you, this 7" is some rockin' (albeit a tad moronic in a harmless sort of way) punk. Generally misanthropic, and obviously not very successful with the ladies, these goombas from Colorado work out quite well in the long run. And if sensitivity ain't yr thing, but good punk is, then by all means check this out. (LD)
(Doheny Records, PO Box 1201, N Hampton, NH 03862)



NONSENSE - "Leftovers" EP

This is cool, tuneful punk from the heart. Poppy and melodic, yet definitely more punk than pop. The bass playing stands out as the driving force behind their attack. They also sport well thought out lyrics that actually have a lot to say (quite a novelty these days), put across with passion and power. Similar in spirit to CRIMPSHRINE, but still unique. (BG)
($3 ppd: Cheap Guy Records, 10265 Arlington Ave, Riverside, CA 92503)

MUSIC REVIEWS

NULA/BIJES ZDRAVOG RAZUMA - split LP

I'm always tremendously impressed with records like this - inspiring how despite of any number of discouraging conditions, things like this come to exist. Political hardcore from Croatia would be the easy MRR review - but it'd only scratch the surface. Hardcore played with the emotion and intelligence that many bands lack - it's always obvious to me when people are honest and real about what they're doing. It's certainly in evidence here. NULA are the antithesis of DISCHARGE lyrically - I've never seen a band get so many lyrics into a song! (TM)
(Marko Vukovic, Bolnicka 96, 41000 Zagreb, CROATIA)

OHLO SECO - "Os Primeros Dias" LP

A re-issue of the legendary Brazilian band's seven-song 12" from 1988, omitting for legal reasons one cover song but adding two originals. Before dive bombing into metallic noise, OHLO SECO set the standard of South American hardcore—wickedly distorted and catchy sing-a-longs with exceptionally gravelly gnarling of the Portuguese language spitted out over the top. As mean as it sounds! Every fan of international hardcore should own one of their records. (KS)
(Fabio Rodriquez Sampaio, CP 344, CEP 07111-979, Guarulhos, SP, BRAZIL)

OLD BULL'S NEEDLE - "Wrong Again" EP

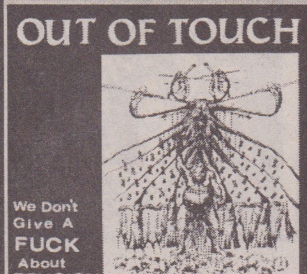
Side one of this release is pretty cool. It's three fast driving hardcore tunes that remind me of SUBMACHINE or even CHRIST ON A CRUTCH but with a more metallic sound in some of the guitar work. Side two is basically the same thing yet contains a single track which I found to be too long and the very IRON MAIDEN sounding solo a bit wanky. When the songs are short and to the point these guys play some pretty heavy chit man. Worth checking out. (RM)
(Drag Queen Records, no address given)

OLIVER - "Month Of Sundays" CD

Decent wimped out pop punk that works on the strength of the tunes. Like a cleaner sounding CRIMPSHRINE/FIFTEEN. Quite enjoyable actually, nothing to stage dive to but very bop-able. (RL)
(Rip Cow Records, PO Box 514, Arcata, CA 95518)

ONE TON - "Ravishing A Universe For Love" EP

When I first laid eyes on this, I thought for sure it was going to be fuzzed-out garage/surf rock. Especially because of the psychedelic insert, and the cheesy song titles. Instead, ONE TON from Olympia came crashing through the door with some alcohol fueled mid-tempo punk, with throaty gruff vocals. The songs were kept short and to the point, which always fares well with me. Probably the coolest part of this record is the offer for a spray painted ONE TON shirt for really cheap price. Now that is punk! (RC)
(Punk In My Vitamins, PO Box 2283, Olympia, WA 98507-1157)



OUT OF TOUCH - "We Don't Give A Fuck About Religion" EP

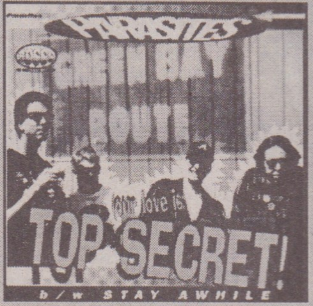
Good, raging hardcore that delivers that ol' stop-n-go thrash but not at the sacrifice of melody or power. Intelligent political lyrics too. (TY)
(Hidehito Nakamura, 2-33-2 Kagita-cho, Mizuho-ku, Nagoya 467, JAPAN)

PARAFANALIA - "Bowl" EP

Good mid-tempo melodic pop punk with strong well sung vocals. Good lyrics with twists, like the tale of the "country bumpkin, cross dressin' trailer park blues" which ends with the moral "happiness is nothing more than an open state of mind:" Awwww... (MM)
(Peepshow Records c/o Felix Rodriguez, 1015 97 St., Niagara Falls, NY 14304)

PARANOID VISIONS - "After The Faction" CD

A greatest hits disc from some band I've never heard of. 20 tracks from 1983 thru 1992. A tad eclectic varying from straight '77 political type stuff to post-punk SIOUXSIE type stuff. This is a strong release with some great tunes and some not as great tunes. (RL)
(AX-S Records, 26 Mount Eagle View, Leopardstown Heights, Dublin 18, IRELAND)



PARASITES - "Top Secret/Stay Awhile"

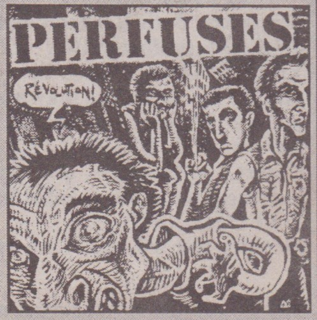
Well, before I say that this is good but pretty standard pop-punk fare, I'll give you Mel's two-cents worth. He says, A-side: bad, B-side: brilliant classic. I, too, like the B-side more and it appears to be a cover of a band called WINEPRESS (or am I totally clueless?... Don't answer that). But for the record I'd like to say both songs are good but pretty standard pop-punk fare. Or did I say that already? (PC)
(Rocco Records, PO Box 14781, Chicago, IL 60614)

PARASITES - "Burnt Toast" EP

Nice la-la pop punk. Three songs, all worthy of being on vinyl but throwaways at the same time because they're 'lighter than air'. Nicky is writing songs for the new MISFITS, which might (better!) show a harder edge. (TY)
(Just Add Water, PO Box 453, Clemson, SC 29633)

PAY NEUTER - "Give Up The Ghosts" EP

This is the kind of record I should just love. Spiky logo, military graphics, and it's fast hardcore. Unfortunately, even after a few listens, it's the kind of record I've heard too many times before. While there's nothing bad about what they're doing or saying - there's also nothing quality wise to separate this from a thousand other similar records. Next..... (TM)
(Victim, PO Box 34921, Phoenix, AZ 85067-4921)



PERFUSES - "Révolution!" EP

This is some of the better French punk I've heard, done in their native language. This single sounds reminiscent of early CLASH stuff - raw, rockish & melodic with a political message. The title song particularly did me right. Viva le punk rock. (AI)
(Lomo Life Records, c/o Strosel Bruno, 4 rue Balzac, 94190 Villeneuve St Georges, FRANCE)

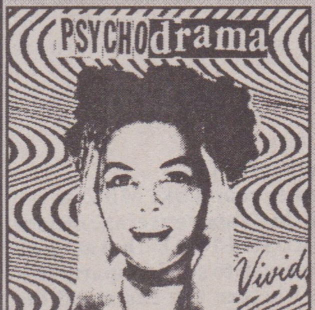
MUSIC REVIEWS

THE PHANTOM PREGNANCIES - "Live" EP
This 7" comes with issue #33 of Fear & Loathing zine. From the mush of a garbled recording, the screaming old-style English punk sound bleeds through. Feedback prevails. I like it in a very raw loud screechy sort of way. Kool. (AI)
(Fear & Loathing c/o Andy P, PO 3648, London N1 1FL, ENGLAND)

THE PHANTOM SURFERS - "...and Dick Dale" LP
This appears to be a reissue from the early '60s, but appearances can be deceiving, especially with The PHANTOM SURFERS. This is good clean sounding '60s type instro-surf, with a pair of strange vocal tracks probably lifted from some 35 year old obscurities. One of those has some added vocals and sound effects which are amusing. (MC)
(Crown Records, no address, he he)

POLICE BASTARD/DEFIANCE - split CD
Nothing but anarchy and destruction from these two bands. UK's POLICE BASTARD come out on top with an interesting array of influences. Take a touch of RUDIMENTARY PENI, and add a dash of CHAOS UK, topped off with a little metallic straight-edge, and you come up with quite a dish. On the other hand we have DEFIANCE from Oregon. While they're not bad, the music just doesn't grab me. I guess after seeing them live (yawn), I was left with a bad impression. And this recording doesn't do much to change my opinion. (RC)
(Ataque Sonoro Records, Apartado 1789, 1017 Lisboa Codex, PORTUGAL)

POTTHOLE - "Stress" CD
Australian band I just couldn't muster much enthusiasm for. Wasn't anything I could put my finger on - even listening to it now, not real obvious why it didn't grab me. Ranges from mid-paced to quick hardcore - certainly not the most visually appealing package, and not getting all of the lyrics doesn't give you much to dig into.... I dunno. Songs are decent in a nondescript way - certainly been done before (and better), but that applies to most stuff. Kind of band you'd love if they were local or friends, but doesn't deal with distance as well. (TM)
(STS Records, PO Box 177, Queanbeyan, NSW 2620, AUSTRALIA)



PSYCHODRAMA - "Vivid" EP
PSYCHODRAMA is an all-girl garage band from Albuquerque. Their sound is midtempo and maximum low fidelity. Somehow they remind me of a garagey CREAMERS with less edge and energy. An impressive DIY first release. (JH)
($3 ppd: PO Box 81922, Albuquerque, NM 87198)

PUFFBALL - CD
It's getting harder and harder to know a punk rock record when you see one these days, especially on the CD format. I'll be damned if this weird lookin' thing doesn't contain some of the finest punk rock music I've heard in a long time! Fast and catchy as anything. A little MOTORHEAD influence, a little DWARVES, kinda hardcore but a lot more fun. Imagine Ned Hayden of ACTION SWINGERS singing for the ol' F.U.'S without backup vocals. This record was made for vinyl, though, (it's only 15 minutes long!) and it's a crime that it's on CD, but what can I do, I've got to love it. (RY)
(Burning Heart Records, PO Box 441, 701 48 Orebro, SWEDEN)

QUADRAJETS - "Dixie Speedway/Rockin' Daddy"
This has got something, in that...it rocks. If they lack an original approach, (it's like southern garage blues-punk) they pull it off with style. It's loud, full, and anything but lo-fi, not unlike NINE POUND HAMMER or ED HALL (when they wax metallic). They've covered their asses against my critical assessment, I've got no complaints. Way to go, Champs! Great name for a label, too. (RY)
(One Louder Records, PO Box 1NW, Newcastle-Upon-Tyne, NE99 1NW, ENGLAND)

QUADRAJETS - "Queen Of The Twist" EP
Somehow the name always makes me think these Alabamans are a rockabilly-derived band, but this outfit's roots are more in '77 L.A. punk. There is a 'roots' appeal here, but their sound is bigger and harder rockin'. Three tunes, all good. (TY)
(Sympathy)

QUAZI MODO - "Automatic Plus Three" EP
Had to struggle past the cover and the first two songs on the A-side to get to the great SCIENTISTS-styled song on the flip-'Sureshot', which builds up a couple of times before ending in a cool mess. This isn't a record that will grab you right away, it might take a couple listens. Like any of you people have time for that shit. (RW)
(Sonic Swirl Records, PO Box 770303, Lakewood, OH 44107)

QUINCY PUNX/BLANKS 77 - split EP

A fuck-all, rage-all bonus punk-pak for all you richly deserving drunk punks. Both these bands come to kick butt! QUINCY PUNX do a tasty original "Dumpster Diving At The Abortion Clinic" and then hang some real balls on an old SCREECHING WEASEL song "Ashtray". BLANKS 77 continue their conquest of all that is pogo punk having left a swath of destruction across Jersey and PA. The lads start off furiously with "Let's Riot" ie: "hot shit punks breaking all the rules, gonna make you look like fools, I'm so bored, let's riot!" Then BLANKS 77 go right into "Jehovahs Witness" and they snarl "Why can't people think for themselves, organized religion's a joke, believe what they say don't question the word, I can't take no more!" This is good shit! (BR)
(Turkey Baster Records, PO Box 142196, Austin, TX 78714)

THE REBELS - "Misspent Youth" LP
A great Brit punk release from an unknown band that was around in 1978. An LP of old recordings that bring to mind early CLASH, CHELSEA, and ANGELIC UPSTARTS. Whoa. Although not quite legendary, this is still a great record. (RL)
(Knock Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

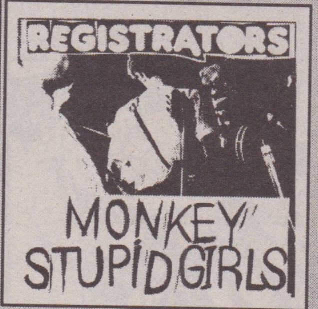
MUSIC REVIEWS

THE REBELS - "Misspent Youth" LP

When I first saw this LP sitting in the pile I was thinking to myself, "Oh fuck, not another one of those queery STITCHES/SPENT IDOLS types of horseshit bands.... I don't think I can deal with another one of those!!!" But what you got here is like one of those "forgotten history" long players that seem to be popping up these days that features some band that started way back in '77 but got nowhere fast fer some reason and like this is a collection of their demos and singles and unreleased crap. Basically this shit is all pretty lifeless and boring, which explains why these guys aren't on anybody's want lists. It claims on the record that if THE REBELS were from London instead of Sunderland, well then, they might have gotten their big break..... god forbid! I think the only cool thing this band had going fer them was that Keith Warrington who used to play drums fer THE COCKNEY REJECTS during their pop/metal years was once in the group. (SW)
(Knock Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

RED SCARE - "1982-1988, As Promised" CD

A complete collection of this early '80s LA band's output. They were a "dark" hard rockish, female-fronted punk band much in the vein of 45 GRAVE, LEGAL WEAPON, VICE SQUAD that released the somewhat rare "Then There Were None" LP which is here on this comp. There's also 4 early demo cuts, 2 comp cuts, 2 attempted comeback cuts and 7 really good sounding live cuts. Definitely not for fans of the raging hardcore stuff but still a fair amount of power (as evident in the live section) and intelligence displayed here even if there is somewhat of a SIOUXIE and the BANSHEES influence. Obviously this package is put together with completeness in mind as the overlap is immense, there's 3 versions of 2 different songs and all the live cuts are redoings of songs off the LP. (HD)
(Grand Theft Auto, 501 W. Glenoaks Blvd. #313, Glendale, CA 91202)



REGISTRATORS - "Monkey/Stupid Girls"

Their best 7" yet, no joke! Even got decent production. Two super tight, adrenalin packed door-blowers; but you better pay attention, for they're ever so short (as they well should be). For those who aren't yet hip to the sound, I shall oblige you with a brief band description. The REGISTRATORS are: more '77 than '77, more garage than garage, tighter and faster than anything driven by those Gearhead clowns, and more full of punk energy than an arena full of RANCID fans. Get this and you're not fuckin' around. (RY)
(Rip Off Records)

RESIN SCRAPER - "Harmful If Swallowed" EP

Raw, reckless and melodic, too. Three songs served up with the most basic ingredients of punk. Lo-fi, slaughtered bar chords and shuffle beats. Lots of distortion and plenty of fuck you's to go around. The flip side is a cover of GANG GREEN's "Alcohol", after the fact that they sang about girl friends and lame bullshit. I'd like the rest of you to go out and cover the stuff off the "This Is Boston" compilation. Lame as the rest of you easy-does-it punk rockers. Give me a blast of energy or give me death. (SM)
(Mag Wheel Records, PO Box 115, Stn R, Montreal, PQ, H2S 3K6, CANADA)

RUPTURE - "Elektra Complex" EP

Musically this is good thrashy hardcore with the right amount of speed and the production is a little murky, but not so much so that any power is forfeited. But lyrically, this leaves a lot to be desired, full of lame sex jokes, and the title track is way beyond stupidity, with "Nudity Not Unity" coming in a close second. I'm definitely into raunchy humor, but there's a point where you have to wonder where some people are really coming from. Makes BLOWFLY sound intelligent. (MA)
(Fudgeworthy Records, 8 Stevin Dr., Woburn, MA 01801)

SALVO RAIN - "Flunk Now" EP

I really hope that SALVO RAIN is still a band and that they go on tour and that they play at Gilman Street in a couple months so that I can see them live. This 7" totally cuts to the essence with raw emotion that'll lop your head off in a second. The music is snappy, discordant hardcore with that touch of melody that holds it all together. They've absorbed the best of bands like NATIVE NOD and ASSFACTOR 4 and made something beautiful. (KG)
(Wishful Thinking Records, 169 Westerwood Dr., Rock Hill, SC 29730)

THE SERVICE - "Young & Strong/Carry On (Oi)"

Standard oi music with even lamer-than-usual lyrics. With lines like "Lord, give me the strength, oi, oi, oi!" or "We are the chosen few", I'm awestruck. Shoulda been called "Young, Strong & A Few Cans Short Of A Sixpack". Think the band is out of the Chicago area. (TY)
(DSS Records, PO Box 739, Linz, AUSTRIA)

7 SECONDS - "alt.music.hardcore" LP

A compilation of all except one of the tracks from their first three seven inch records, this represents some of the best of the early '80s suburban hardcore. Muddled production, idealistic lyrics (with lots of "fucks") and almost no songs over two minutes. If you don't have the originals, you might as well go out and buy this. I can only assume that their version of "These Boots Were Made For Walking" was left off for legal reasons. Still classic early '80s North American hardcore. Does this mean that white preteens everywhere will be singing "Racism Fucking Sucks" again? (KK)
(Headhunter Records, PO Box 163124, Sacramento, CA, 95816)

SHAGGY HOUND - "Butterfingers" CD

This is good, because being from France, SHAGGY HOUND are unaware of the unwritten law in America that says to be a melodic hardcore band you have to sound like a BAD RELIGION/RANCID/JAWBREAKER/NOFX clone. They take their influences from slightly further back in time, HUSKER DU maybe. Not amazing, but just different enough this month to make me turn my head. (AM)
(Frank Rabeyrolles, 12 Rue Berthelot, 31500 Toulouse, FRANCE)

SHOEGAZER - "Two Boxing Brown Bears" CD

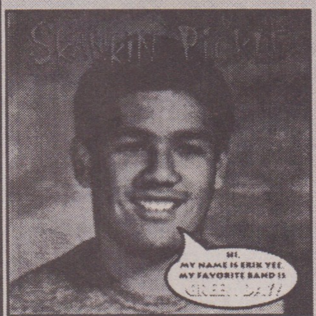
From the name I expected them to sound like MBV or the JESUS AND MARY CHAIN. Instead, this is above average melodic hardcore, definitely in the style of BAD RELIGION, but at times leaning towards ALL. Still, there isn't much to set this apart - this sort of thing usually comes down to whether you can stand the vocalist's voice or not... in this case, he's not all sappy and whiny, or trying to sound like Billie Joe, so SHOEGAZER are all right. (AM)
(Todo O Nada Music, 6201 Sunset Blvd #077, Hollywood, CA 90028)

MUSIC REVIEWS

SICK-N-TIRED - "The Silver Punk" EP
Shit kickin' punk from Colorado. Half the songs blow cuz they're so countrified, the others are pretty rockin' despite that dreadful influence. (TY)
(Bun Length, PO Box 2174, Berkeley, CA 94702)

SILNA WOLA - "Inkubator" EP
Fuckin' amazing hardcore the way it was done for 10 years and still sounding rockin' as shit. The lyrics on this 7" are way up there, too, with songs about how the government infringes on personal freedoms, how women too often are forced into subservient roles, how racism sux... Most of their songs sound like FILTH minus Jake on vocals. One of them, though, is only seconds long and sounds like a crusty MAN IS THE BASTARD. Awesome... and not just for the crusties. I hope this piece gets some decent distro over here. (KG)
(Malarie Records, M. Valasek, Ropice 281, 739 56 Trinec 6, CZECH REPUBLIC)

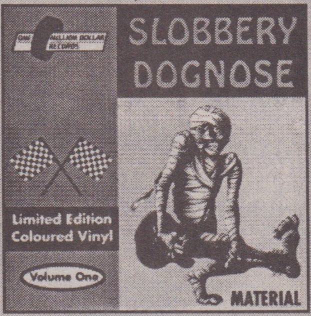
SIT 'N SPIN - "I'm Sick/Shafto Road"
A 4-girl band from NJ with '60s garage pop. The guitar has a surf sound, but I think you'd have to be a dedicated fan of the genre to find these tunes to be very interesting. (MC)
(Planet Pimp, 1800 Market St. #45, San Francisco, CA 94102)



SKANKIN' PICKLE - "Hi, My Name Is Erik Yee..." EP
We wouldn't ordinarily review straight ska stuff, but this EP contains one punk/ska tune, the title track, which is so hilarious it had to be included. The song makes fun of our own Mr. Yee's overzealousness towards GREEN DAY. Unfortunately, SKANKIN' PICKLE are a bit behind the times on this one, cuz now RANCID are Erik's current God and G.D. are of a lesser pantheon. (TY)
(Dill Records, PO Box 35585, Monte Sereno, CA 95030-5585)

SKIN OF TEARS - "Shit Happens" CD
Epitaph/Fat sounding stuff from Germany. Yes the NOFX influence is here. But this is better than a lot of the generic stuff coming out these days. Tight playing, great riffs, and cool punked out covers of "Boys Of Summer" and "Sunglasses At Night". A strong release. (RL)
(Lost and Found, Bunteweg 1, 30900 Wedemark, GERMANY)

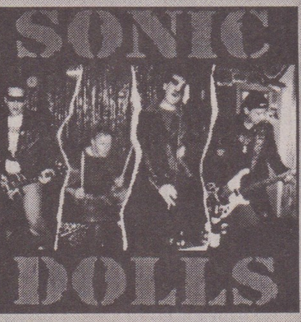
SKULL BOYS - 12"
It's rock and roll. It's garage. It's punk. It's pop punk. They do it all and they do it all well, but...oh well, I'm bored. (CK)
($14 ppd: Sota Terra Disc, PO Box 28, 08730 Els Monjos, Barcelona, SPAIN)



SLOBBERY DOGNOSE - "Material" EP
These guys sound like Germany's answer to MUDHONEY. The first three songs are mid-tempo and have a garagey/poppy feel to them. The fourth song on the other hand is a straight forward rocker that brings THE SUPERSUCKERS to mind. Not bad but not great either. (RM)
(O.M.D. Records, Postfach 1426, 25455 Rellingen, GERMANY)

SNAIR - "Chaos" CD
These guys are still around? A full-length even better than their 1st acclaimed LP. Catchy mid-tempo greaser punk rock a la SOCIAL DISTORTION. Great production, cool retro tunes. Rock-n-roll to cruise to. (RL)
(XR 1000 Records, 8033 Sunset Blvd. #973, Los Angeles, CA 90046)

SNUFF - "Theme From...." 45
One sided 'throwaway' single. Unfortunately (or fortunately, depending on where you stand with this band), it's still better than most stuff you'd hear. Amazing to me, SNUFF can still turn anything into gold - if the upcoming Fat Wreck LP is anything like this, these guys are gonna do well. Apparently crazy limited, and sold out in a day... might just want to wait for the inevitable singles collection on this one. (TM)
(Deceptive Records, ENGLAND)



SONIC DOLLS - "I'm Alright" EP
Fuck, first off... I got this policy: any band that does RAMONES covers *sucks!!!* Any band that writes songs about the RAMONES...... *sucks!!!* Any band that tries to ape the RAMONES style is total and complete horse shit!!! This band, a Dutch import.... I think, breaks too many of the rules to be anything worthwhile!!! God bless the '70s punk revival. (SW)
(Plastic Bomb c/o Tom Van Laak, Buchenstr. 18 b, 40599 Dusseldorf, GERMANY)

SPEED DUSTER - "Last Stop Motor City" EP
This is a nice looking picture disc 7" with Uncle Sam on one side and Lenin on the other. Two songs that are the heavy rock side of the fence while B side is more of the same with a bit of a country feel. (MM)
(Thick Records, 1013 W. Webster #7, Chicago, IL 60614)

SPROCKET WHEEL - "Around My Feet" CD
Sloppy playing, off key vocals, budget production. This totally rules. Spirit and tunes for days on this 3" disc. Think early Lookout and "Turn It Around" type stuff. A pop punk band that isn't ready for MTV and damn proud of it! (RL)
(164 4-6-4 Minamidal, Nakano-ku, Tokyo, JAPAN)

MUSIC REVIEWS

SPIT - "Can You Say Straight Edge" EP
A Michigan friend of mine told me about this band. Well, he was wrong! A fast version of a bad NOFX demo. Not up my alley, not even on the same street. Lots of talent, that was recorded red-lined, the same old tune over and over again. Angry true-to-form punk lyrics, lots of guitar solos and an average attempt at punk music. If you're so fucking punk, then why do you bother to copyright your music? Fuck BMI and ASCAP too! (SM)
(Soil Records, 1930 Berkeley St., Flint, MI 48504)

SQUARE THE CIRCLE - "Everyone's a winner" CD
German pop-punk with a strange sounding singer who sounds like a cross between FEARGLE SHARKEY and BON SCOTT with an accent. You've got nineteen songs here (just because you can fit that many songs on a disc, doesn't mean you have to, does it?) done in a very tight, over the top pop-punk way, all fastish, hooky and very listenable. These guys have a somewhat goofy TOY DOLLS-ish persona. The Germans appear to be able to do this in their sleep and I anticipate a rash of bands moving from Berkeley, CA to Dusseldorf, the new pop-punk capitol. (HD)
(Wolverine, Benrather Scholssafer 63, 40593 Dusseldorf, GERMANY)

SQUIRTGUN - "Blue Christmas" EP
A Christmas novelty record with a mock-Elvis style singing. Only one thousand pressed, all blue vinyl. If you are a huge SQUIRTGUN fan, perhaps this is for you. It's fast, it's fun, it's completely frivolous. (BR)
(Squirtgun, PO Box 4035 Lafayette, IN 47903)

STEEL TOAD - "Lick the Toad" CD
These guys suck. Wait, these guys would do okay if I were seeing them in a basketball arena and they were opening up for some band off the 'Kids' soundtrack. In other words they sound like a band trying to make GRAND FUNK RAILROAD riffs sound kinda 'punky'. WRONG. (RW)
(11937 St. Cecilia Pl., Jacksonville, FL 32207)

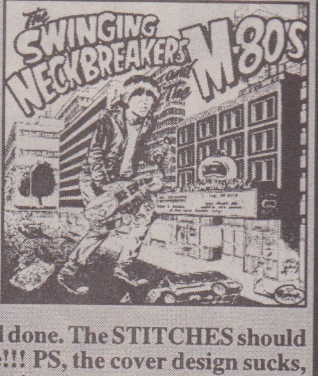
STUNTMAN - "Slaves/Nosedive"
Scott, the (ex-?) singer/guitarist of the TREEPEOPLE, is one of the singer/guitarists of this band too. He's got a rad voice and it works really well with the crazy guitar goings-on in "Nosedive". I think the other guy (John Polle) is singing on "Slaves", which is sorta this slow-mid tempo rock song with a long instrumental wanky bit. I hated this song at first but now, after a few listens, I think it's great. This is what that lame band OASIS is trying to sound like. Both sides is very cool. (Me write good, huh?) (PC)
(Vagrant Records, 2118 Wilshire Blvd. #361, Santa Monica, CA 90403)

SUPPRESSION/GRIEF - split EP
More of what you'd expect from both bands. SUPPRESSION still turn heads with 1000 mph assault - loosely structured at times, but held together enough to pound you about. GRIEF still manage to make me nod off - sludgecore equivalent of a oil slick (though their half of the Pessimiser split 10" kicks ass in a way that surprised me). As the labels state, you're looking at 450 mph or 4.5 mph - I'm still a speed freak I guess. (TM)
(Bovine, PO Box 2134, Madison, WI 53701)

SUB DK - "Flags Of Discontent" EP

Going from the photo of the band on the cover, with one member wearing a LAST RESORT shirt and seeing the TEMPLARS mentioned in their thanks list, I was expecting the great sounds of oi music. But, instead what's here is some metally hardcore with gruff vocals, time changes, double bass attack, raw guitars and all, mixed with a little NYHC to give it that extra kick. No doubt a good record to accompany a rotten mood and day. (MA)
(Aggrovation, PO Box 8808, Myrtle Beach, SC 29578)

SVART PARAD - "Sista Kriget 1984-1968" CD
Retrospective of a band formed in 1984 when Tompa left the band ASOCIAL. Only vinyl output was on the V/A - "Really Fast Volume 3" LP back then, though they did record several demo tapes. These 29 songs are mostly from those demos, and as it says, it's "Fucking raw hardcore punk!". Problem for me being the format choice again - it's simply more than this band needs / deserves. For all you Swedish hardcore historians I guess... (TM)
(Finn Records c/o Jallo Lehto, Norrgatan 43, 703 56 Orebro, SWEDEN)



SWINGING NECKBREAKERS/ M-80'S - "Split Single" EP
I am by far no fan of the NECKBREAKERS but I gotta tell you, this tune *rocks!!!!!!* The production here is *crisp* man!!! The drums sound so fucking *good!!!* Greg Shaw, check this shit out man.... it's Bomp material!!! Fuck, even the M-80's side is smoking!!! Geeeze!!! The chick singer sounds like Kat from LEGAL WEAPON (back in the old days). Hot!!!! Both sides to this single are completely well done. The STITCHES should take notice. Now *this* is how it's done!!! PS, the cover design sucks, but what did you expect from Screaming Apple? (SW)
(Screaming Apple, Dustemichstr 14, 50930 Koln, GERMANY)

TEEN TITANS - "We're Wildcats!" EP

Geez!! Musically this is so cool. I like the songs, because...because they're good songs. Fake-ass Lo-fi, contrived cutesy teenager bullshit? Cut it out! You don't need it, why bother learning how to play well, if you're just gonna muck up the mix?? People are gonna like this, no doubt, BRENTWOODS fans should own it. I just think there was some misdirected energy put into the production; anyone remember the SESAME STREET JUNK BAND? Well, they weren't very punk. (RY)
(Peek-a-Boo Records, 2502 San Antonio #1, Austin, TX 78705)

MUSIC REVIEWS

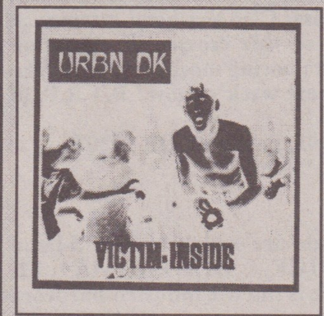
THIRSTY - "Getting Along Together" EP
Six songs here of varied pop punk speeds. It's all catchy and recorded just poorly enough to make it fun to listen to. Desperate vocals are fun but the lyrics are the funniest. One song is called "She's Got A Boyfriend (And Didn't Tell Me)" and another song called "Leading Me On" with the lyrics "You didn't tell me you were with him and now I'm pissed cuz I started to like you". I think I love this band... (LH)
(Liquid Meat Records, PO Box 460692, Escondido, CA 92046)

3 FOOT FALL - "Divided We Stand" CD
Hey this is okay. Fast, melodic hardcore with pretty decent lyrics. The insert photo is kinda funny; the band is wearing those old shirts I've seen in DKs photos: the one's where thy spray painted big "S's" and wore ties over it to look like dollar signs. Tee hee. Contains a really weird version of Billie Idol's "Dancing With Myself" sort of updated for a 90's AIDS plagued world. A pro rubber, ummm well, beatin' off ditty. Cool, enthusiastic, and pretty decent hardcore. (LD)
(Fuzzgun Records, PO Box 13144, Houston, TX 77219)

THREE BLUE TEARDROPS - "Poised In Hate" CD
Rockabilly? I can't say that I'm any sort of expert. But I like this a lot and here are a few uneducated reasons why... The songs are all catchy and none of them are too long. The production is straight forward without being either too produced or too lo-fi. The guys got a great guitar sound and while the vocals aren't perfect or anything, they can carry a tune. Fun. (LH)
(Teen Rebel Records, PO Box 442341, Miami, FL 33144-2341)

TIGHT FITS - "All Balls" EP
Well, here's another metal-garage crossover attempt by a well-pedigreed band that ought to know better. Heavy tuneage that should evoke fond memories of cruising Sunset Strip around the time of MOTLEY CRUE's stranglehold of AM radio. It's 'better' than the first one, and I don't know what that means exactly. (RW)
(Rat City, 9014 45th Ave. SW, Seattle, WA 98126)

TIZZY - "Wives Should Be Kissed And Not Heard/Igloo"
Gal vocal indie rock here. The A-side is more punked out (hence, the review in MRR) with its messy TILT/LEGAL WEAPON feel. The flip is the stronger tune here with it's swirly VELOCITY GIRL feel. (RL)
(Pop Narcotic, 1085 Commonwealth Ave #339, Boston, MA 02215)



URBN DK - "Victim Inside" EP
This here is some over the edge, brutish fast hardcore. These URBN DK fellers take no prisoners, slashing through these punk numbers like Dahmer through a twelve year old. You might remember URBN DK from Zion, Illinois in 1982, but this ain't nothing like that. This has all the crushing power of POISON IDEA and some of the punk attitude of FEAR. URBN DK sing: "How could my life become so full of hate, the pain is ugly, too strong, how much can I take, it is in the blood". Another strong record from that rebellious Beer City label. (BR)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226)

UNDERHAND - "Under A Glass" EP
A strong second single from these guys. Buzzsaw GREEN DAY/ZOINKS type pop punk on these four tunes. The hooks have a muddy HUSKER DU quality which makes this less sing-along-ee, which is a nice change from the "beat it into your head" approach. (RL)
($3 ppd: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

UTAH PACKAGE - "Owed To Mitch" EP
Somewhat commercially inclined punk rock with a slight goofball edge in the first two songs and more excursions into sloppy herky-jerky Detroit guitar wank on the B side. The stuff on side A reminds me of a snottier SMOKING POPES with even a little Billie Joe in the vocals. Side B is even on a slower speed (33 1/3 as opposed to 45 rpm on the other) and sounds more "lo-fi" to me, are these guys hoping to cover all the bases with these two sides? Accessibility on one and more "indie-ness" on the other? (HD)
(no address)

VAMPIRE LEZBOS - "Roswell 1947" CD
A package dedicated to aliens, nice layout, good lyric sheet and interesting facts. The music falls short of an early punk sing along. Laced with anthems and easy to remember lyrics. Not my favorite band but I couldn't stand to hear FUGAZI again. See you at Area 51! (SM)
(Bad Habits, 10 Exchange St., Portland, ME 04101)

THE VICE BARONS - "Friends In Low Places" 10"
Ten songs of great '60s punk here—farfisa ridden, guitar fuzzed end everything—the only bad thing is there's no vocals, and I want to listen to the fucking vocals!!! (EC)
(Nitro Records c/o Kris Verreth, Tervuursestwg 1H, 1820 Perk, BELGIUM)

VIOLENT HEADACHE/INTESTINAL DISEASE - split EP
Ultra raw blast of pro political awareness. The distorto bass that removes scabs from flesh, another ball breaking, land speed 7" record. The world is polluted with punk records. At least this one has a positive message: fuck you Epitaph. Both bands deliver a hard blow to sell out punks, with assault like images of riot police with guitars. (SM)
(PO Box 21039, 08080 Barcelona, SPAIN)

VIOLENT SOCIETY - "Not Enjoin' It" CD
Damn, this record is great! Totally frantic hardcore punk that races about like a hyperactive child hooked on speed. Snotty vocals, raw guitars, and the rest coming together creating catchy and aggressive punk mixed with some oi to send the listener into moving about like a maniac. This stuff rocks. As soon as one song ends the other one opens up full throttle. Chuck those lame power pop records that the media tells you are punk and go for the real deal. Punk played like it should be. (MA)
(Mother Box Records, 60 Denton Ave., East Rockaway, NY 11518)

MUSIC REVIEWS

VIVORAS - "By Myself/Wonderbra Bitch"

Those folks at Get Hip would put out anything as long it's from Spain. But this is good, really, like the PANDORAS when they went glam metal. I think metal is coming back, don't throw away your spandex, let's go to the Gazzarri's. (EC)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

WESTON - "Teenage Love Affair" EP

Side one is WESTON's attempt at a dippy '50s love song. The production and delivery are strong, but it's really hard to relate to such cliche lyrics (summary: boy trots down to the local soda shop only to find "his girl" dancing with some other fella by the jukebox, etc, etc, etc). Side two is a million times better, and finds the band reaching a little farther out of the constraints of pop-punk, in the nice HUSKER DU-ish "Retarded". If only they stay away from their cutsie punk image long enough to write more songs like this. (BG)
(Gern Blandsten, PO Box 356, River Edge, NJ 07661)

WESTON - "Splitsville" CD

What more can I say about these gods of rock? A cheap ploy to buy some time until their next full length of new stuff I suppose. A comp of single tracks (not all of them though), a couple new songs, and a comp track. This is great stuff from one of the few pop punk bands that matters. But I have these singles already and if you don't then you're dumb. What I don't have is a new WESTON LP! Grrr! (RL)
(Gern Blandsten, PO Box 356, River Edge, NJ 07661)

WHIPPED - "Agitator" LP

WHIPPED play some strange intense and excellent sort of CRASS-ish hardcore. They alternate intense, loud, indecipherable blasts with mellow instrumental interludes. The vocals are coed and layered. The music has heavy guitar and is really fast and almost metal at times, like a slower MINISTRY. The album is covered with graphics and includes lyrics and collages mocking American society. (JH)
(Outcast Records, 2225 1st Ave. #308, Seattle, WA 98121)

V/A - "All Ages Show" CD

I had high hopes when I first saw this. I really dig hearing stuff from other countries and the fact that half the bands on this release are from Argentina made me eager to hear it. Boy was I let down. All the bands from said country sound so similar one would swear that it was the same band playing all the tracks. The songs are super poppy punk sung mostly in Spanish with a heavy East Bay influence (THE VAGRANTS come to mind). That's not necessarily bad but a little variety would have helped. The best song from this bunch is "Lonely Surfer" by DELMAR, which is unintentionally funny due to the fact that it's sung in English and ends up sounding like Cheech Marin putting all his heart and soul into a love ballad. The other half of this CD is made up of previously released material by bands from the U.S. who play either pop punk or melodic hardcore. Included are good tunes from GUTTERMOUTH, NOFX, RHYTHM COLLISION and ALL YOU CAN EAT. (RM)
(All Ages Records, Malabia 23410 "B" (1425) Capital Federal, ARGENTINA)

V/A - "All For One ..One For All" CD

A benefit for Roger Miret of AGNOSTIC FRONT, who recently took a back-breaking spill at a concert. The archivists at Grand Theft Audio have compiled 48 tracks demo, live and previous released rarities from well-known and obscure '80s hardcore bands, each contributing one song apiece. Amazing liner notes about each band and naturally jaw-dropping music from the likes of STALAG 13, B.G.K., WRECKS, PLAIN WRAP, RATTUS, TERVEET KADET, RIBZY, NOG WATT, A.O.D., VOORHEES (the sole contributor from this decade) and more. (KS)
(Grand Theft Audio, 501 W Glenoaks Boulevard #313, Glendale, CA 91202)

V/A - "Buried Alive" LP

It's a compilation of the reknowned Smoke Seven label which was active from 1981-1983. It starts off hot with REDD KROSS's cover of Charles Manson's tune "Cease To Exist". The there's the slower version of BAD RELIGION's theme song. YOUTH GONE MAD's "Ode To Darby" is cool as well. There's also tracks on here from RF7, J.F.A., SIN 34, CIRCLE ONE and others. (MM)
(Bomp Records, PO Box 7112, Burbank, CA 91510)

V/A - "Dad I Can't Breathe" LP

Molli, you get serious points for the title and cover photo, it's just so icky. Eighteen relatively new/ unknown bands, running the gauntlet as far as melodic punk is concerned: hardcore to pop. Bands incl: JAKE &THE STIFFS, 2.5 CHILDREN, HALFLINGS, REJECT, and THE BOILS. Fun. (LD)
(Creep, Suite 200, 252 E. Market St. West Chester, PA 19381)

V/A - "Dead Man's Hand" CD

Duel by guitar! Connecticut's SANITY ASSASSINS and WHITE PIGS battle it out by dealing out some heavy guitar up tempo punk rock. WHITE PIGS' eleven songs are much more "rock" than punk sounding at times, SANITY ASSASSINS' 10 tracks perhaps are the most captivating and impressive yet. Upbeat, straight forward and rocking. (KS)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, ENGLAND)

V/A - "Don't Spit On Me" EP

Wonder as I pronounce judgment on the poor unfortunates of this 7": NO INNOCENT VICTIM - Starts off sounding promisingly emo, but degenerates into chuggy rhythmic moshcore with throaty vocals. BLASTER THE ROCKET BOY: absolutely great... put simply, a combination of the DEAD KENNEDYS, COWBOY KILLERS (in their day not dissimilar to the DKs themselves) and DEVO, if you can believe it. Works really well. CHASM: basic fast hardcore with too much double bass. CLAY:a good attempt at HELMET but not as innovative, so this crosses the line that HELMET always threaten to do, into boring mosh territory. Who wins the chance to come back on next week's show? B.T.R.B. of course! (AM)
(Boot To Head Records, PO Box 9005, Portland, OR 97207)

V/A - "Embryo" EP

I can't really tell which bands are which on this 3-band sampler (INGENIOUS DEVICE, HIROSHIMA 22, TASTE OF FEAR, but all the music is intense industro-hardcore and the packaging is way above average, however confusing it is. All bands are from the same neck of the woods (a tree grows in Brooklyn). (TY)
($3 ppd: Embryo, 15 Bay 17th St, Brooklyn, NY 11214)

MUSIC REVIEWS

V/A - "Gasatanka: 13 Years Of Losing Money" box set

Guys, I wouldn't brag about it. Fact is, with records like this one, it's no surprise. Out of the five 7"s enclosed (all with their own pic sleeves), only the GERMS slab merits any consideration, and even then it's yet another live track recording, nothing special. The other bands (REDD KROSS, MELVINS, WHITE FLAG and DOUBLE DATE) all turn in unmemorable-to-horrible pop or rock tracks. Better luck in the next 13 years. (TY)
(Gasatanka Records/Dutch East)

V/A - "I Can't Do Anything With 50 Cents" EP

One track each by KITTY BAD ASS, BLANKET OF ASH, BROKEN, FUDGE DADDY-OS and UGLY TRUTH. A wide range of styles, from traditional pop-punk to throaty, but still melodic, throaty hardcore. Overall, the quality of these tracks is remarkably excellent, ranging from very good to excellent. (KK)
(Computer Crime Records, PO Box 1684, Norwalk, CT 06852)

V/A - "Locked Into Surf Volume 2" LP

There's no shortage of good '60s style insto-surf these days. Almost everything here fits squarely in that vein, with standout tracks from, The APEMEN, The WAISTCOATS, The KAISERS, and ASTRONAUTS. (MC)
Alopecia Records, 35 Mill Lane, Benson, Oxford, OX10 6SA, ENGLAND)

V/A - "Nothing Is Cool" CD

Well, this is basically a compilation of 17 Texas bands... Yup... That's about it really. Most of it's kinda forgettable rock stuff. Sort of that undescribable, uninteresting heavy sound that I can't say I really relate to. Still, a few bands shine through. TRAIN IN VAIN are catchy, reminding me more of the FLAMING LIPS than the CLASH. 30FOOTFALL are straight up catchy hardcore much along the lines of FACE TO FACE. A couple other moments here and there, but for the most part— forgettable. (LH)
(Fuzz Gun Records, 4400 Memorial Dr. #1158, Houston, TX 77007)

V/A - "Ooh Yeah" EP

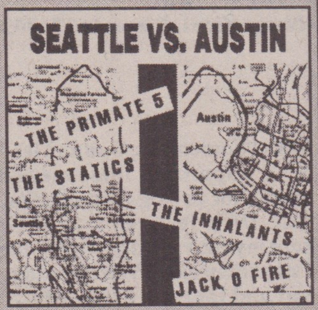
A 4-band Chicago area comp featuring one track each by THE VOLATILES, HITMEN, MUSHUGANAS and RAT RATROL (actually a rather well known Chi-town band playing under a false name— is this yet another example of punk big business?). All have the melodic HC sound you've come to expect and then some; these all rock pretty hard with excellent sound production. (TY)
(Rocco Records, PO Box 14781, Chicago, IL 60614-0781)

V/A - "Punk?" CD

Wow, 27 bands in 73 minutes. Can't complain about quantity here. Too bad all CDs don't maximize space like this. As for the music, none of the bands veer far from the by the numbers pop punk. Bands that caught my attention were EVERREADY, TILT-WHEEL, DISCOUNT, JON COUGAR CONCENTRATION CAMP, and ALL YOU CAN EAT. There's just too damn many to name them all. Not bad. (BG)
(Backspin Records, 12800 Vonn Rd #8702, Largo, FL 34644)

V/A - "Quires Chingasos" EP

A pair of songs from each of the two bands sparring here. The first PHUZZ track is rockin' though the vocals seem somewhat muted by the production. Their other tune is in a '60s pop style, and Jeanette from The CHUBBIES joins in on vocals. RIGHT TURN CLYDE from Texas play straight ahead pop-punk, and "Rebel Base" is a keeper. (MC)
Catipol Records, 1715 S. Staples, Corpus Christi, TX 78404)



V/A - "Seattle Vs. Austin" EP

This is a single put out by that little white kid with the small cock and tight ass who runs that rock band THE STATICS.... he just turned 17. Anyways, side one has got THE PRIMATE 5 (whom are lightyears from being my favorite group, but actually sound pretty decent here), RUSTY QUAN AND THE OMEGA TRIBE, and THE STATICS doing a MIGHTY CAESARS' song. Side two has got JACK O FIRE (pretty fucking lame), and THE INHALANTS (boring as well). So who wins? Well, Seattle does and I'm also being paid good money to give this record a good review. The pen is mightier than the sword. Just ask Lee Joseph. Don't worry, I'll be dead soon. (SW)
(Static Records, no address)

V/A - "Secret Agent S.O.U.N.D.S" LP

One of the most imminently *listenable* records to find its way to MRR in a long, long while. It's really a simple concept if you think about it - thirteen modern-day instro bands cover the themes to secret agent movies from the sixties - MAN OR ASTROMAN? take a stab at "Goldfinger", LAIKA & THE COSMONAUTS do the "Mission Impossible" theme, the HILLBILLY SOUL SURFERS play "Peter Gunn's Hideaway", and on down the line. There are a few originals from the likes of the NEPTUNAS and TIKI TONES (who turn in the brilliantly-named "Traitor Vic") that fit in well enough to not draw attention to themselves. The perfect soundtrack to down your next pitcher of martinis to - "shaken, not stirred", naturally. (JR)
(Mai Tai Records, 841 W. Collins, Orange, CA 92667)

MUSIC REVIEWS

V/A - "Shit Gets Smashed" LP

This is the dark side of the "East Bay" that you don't read about in *Lookout!* or *Punk Planet* because those guys would probably be afraid to go see these bands live for fear of getting beer spilled on their gas station jackets! This is a documentation of the perpetually drunk, drugged out, dredlocked clique of the E.B. that resides in dingy bars or at keg parties. And it is very cool that someone has finally immortalized this facet of the E.B. on wax. So all you little nerds out there that are obsessed with the "legendary" East Bay should steer clear of this deadly slab if you're expecting the "East Bay sound" (whatever that is!?) cuz this is all no frills punk/thrash stuff (mostly thrash) that rages pretty hard. As with all comps there's some winners and losers: some of the standouts I thought was the rockin' HOT ROD SHOPPING CART, the great girl punk of SQUAT, the utter minimalist thrash of MICKEY & THE BIG MOUTHS, and the raging thrash of LOADED. Buy this and hear what's really going on in the East Bay underground. (EY)
(East Bay Menace, PO Box 3313, Oakland, CA 94609)

V/A - "Shut Up and Pogo!" CD

This is a pretty killer compilation with almost all of the tracks provided by bands from Germany. Most of the bands play late 70's or early 80's English style punk and a couple of the bands mix it up with ska and oi influenced tunes which make you want to, uh, shut up and pogo. Standout tracks provided courtesy of BLANKS 77, THE MOPED LADS, ICH-FUNKTION and TATTOOED CORPSE. (RM)
(Nasty Vinyl, Riepestr.17, 30519 Hanover, GERMANY)

V/A- "Someone's Gonna Get It" CD

I approach these mega-sampler CD's with trepidation... always a lot to slog through that I hate. The second song on here by ALL DAY features a total Greg Ginn-like guitar freak-out that kept my courage up for the other 26 bands on this thing and I'm glad I stayed awake. Weirdly enough, the best songs are all towards the end and they are executed by VIOLENT SOCIETY, UNION DEPLOY, NEKHAI NAATZA, CHRONIC THRILL and the best band on here, FORKERMAN, who execute the sloppy punk thing about as well as you could hope. If you see this thing for cheap somewhere, you can get some great fast punk into your miserable life. (RW)
(Bite Your Neighbor, 4110 Elm #204, Long Beach, CA 90807)

V/A - "Stinky Fingers" 10"

Be forewarned! This motherfucker, I mean, this fatherfucker... er, this childfucker is one of the most dangerous records to emerge from Satan's anus in quite a while! Furthermore, it rocks harder than anything you little panty waists have listened to since "Raw Power" in 1972! TURBONEGRO from Oslo, Norway just grabs you by the testicles and don't even let up when you start singing the high parts. FLYING CRAP, also Norwegian natives, come to re-arrange your delicate sensibilities. This shit oozes STOOGES venom from every groove! The lyrics are meaty too! Gripping stuff about penetrating toddler's assholes and taking heroin! This irreverent fucker takes the 1995 award for bad, bad, bad! Makes the DWARVES look like prep-school mama's boys! Thanks to Slayer Hippie and Fatal Erection Records. (BR)
(Fatal Erection Records, PO Box 5192, Eugene, OR 97405)

V/A - "The Best Of Flipside #5" video

The most current video in this ongoing series brings us YOUTH BRIGADE and SEVEN SECONDS. All of the footage comes from the L.A. area circa '83-'85—each band is shown in three different venues. The video starts off with 9 songs from YOUTH BRIGADE. The highlight of their set was Shawn Stern rapping the song "Men In Blue" and out come a bunch of breakdancers who dance right in the middle of the stage, while people keep stage diving right next to them! I guess it correlates well with the chaos of those LA shows. The crowd just goes nuts. SEVEN SECONDS follows up with 19 songs including my favorite song by them, "Fuck Your America". The band seemed really energetic with Kevin Seconds jumping all over the place, while the crowd sang along. Overall the footage and sound quality is good, and I am really glad to see these bands being documented. (RC)
($13 ppd: Flipside Video, PO Box 882944, San Francisco, CA 94188-2944)

V/A - "This Ain't No Fucking Melodic Punk 7" EP

A compilation put out by that creepy fuck who does The Probe zine. The one with all the naked pictures of people you might know. This turned out pretty good. The first side is the fast and louds. RINGWURM=crusty, TURBONEGRO (from Norway)=damn good drunk-punk, LOUDMOUTHS-rule yeah!! 2 out of 3, side 1. Second side: HICKEY-a more raw version of their usual noise, WHOPPER BREATH-rad stoner rock, MENS CLUB-punks who never forgot the NUGE! Buy it, but put it on your shelf backwards, the front cover is *lame!!!* (RY)
(Probe Records, PO Box 5068, Pleasonton, CA 94566)

V/A - "Total Insubordination" 12"

What seemed like a predictable listen provided quite a surprise. While we seem to go on every month about the ferocious attack of Japanese hardcore (much of which is available through M.C.R.), there's another side we don't give as much attention. The bands here are generally more mid-paced melodic punk than insane hardcore - almost to the point of seeming strange. Good stuff from everyone - bands like S.D.S. and HUMPTY DUMPTY pull out the speedier tracks, while GRIFFIN, BALZAC, WITHOUT WARNING, L.R.F., BLADE and ANTI-AUTHORIZE show us just what else is happening over there. (TM)
(M.C.R. U.S.A., PO Box 17742, Covington, KY 41017)

V/A - "Trashcan Records" LP

A comp of Rochester bands that all show promise in their respective genres. DUKE GALAXY AND THE PIPELINERS is a surf band and they do it just like everyone else though they don't have the classic surf look so I'm not sure if this counts. NOD is an arty indie rock band. Their songs are too long. THUNDER GODS is a great angst-ridden, distorted garage rock and roll band. THE SHOP-CLASS SQUARES is a heavy AmRep style rock band. HILKA is a monotonous noise band with cool annoying vocals. MULER is a poppy punk band. THE QUITTERS is upbeat pop emo. Totally danceable. Interesting comp. Something for everyone. (CK)
(Trashcan Records, PO Box 40223, Rochester, NY 14604)

V/A - "Voice Of The Street" CD

A strong comp of Oi and "street" rock with a dab of spoken word tossed in. New and unreleased stuff by THE BUSINESS, THE CRACK, and THE HOOPERS to name a few. If you like your punk British and anthemic, this is for you. (RL)
(Pub City Royal, PO Box 2990, Colchester, C04 3SW, ENGLAND)

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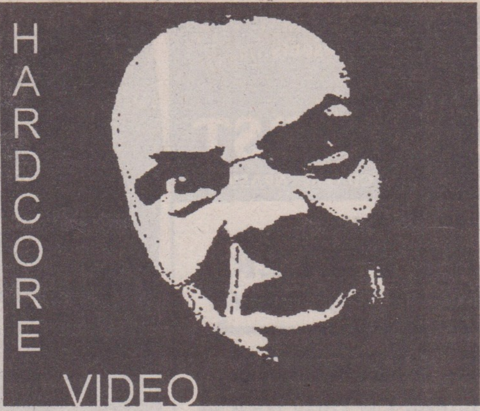

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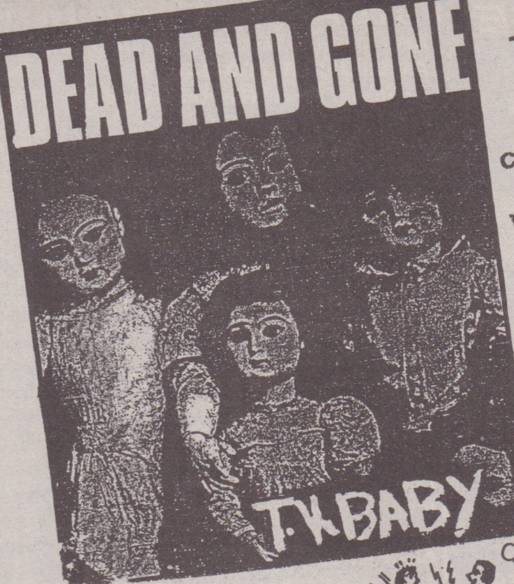

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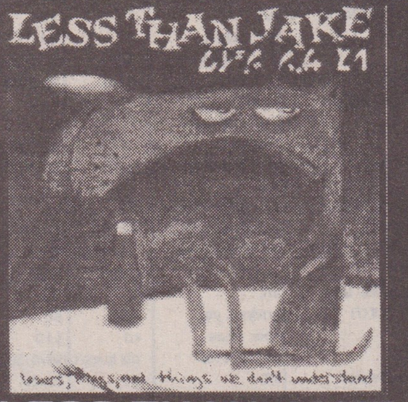

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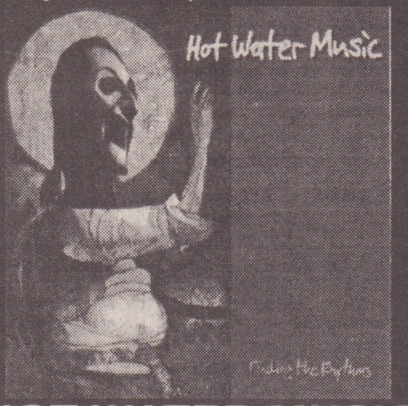

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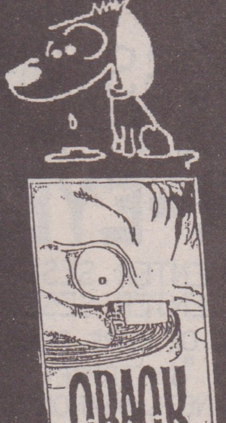

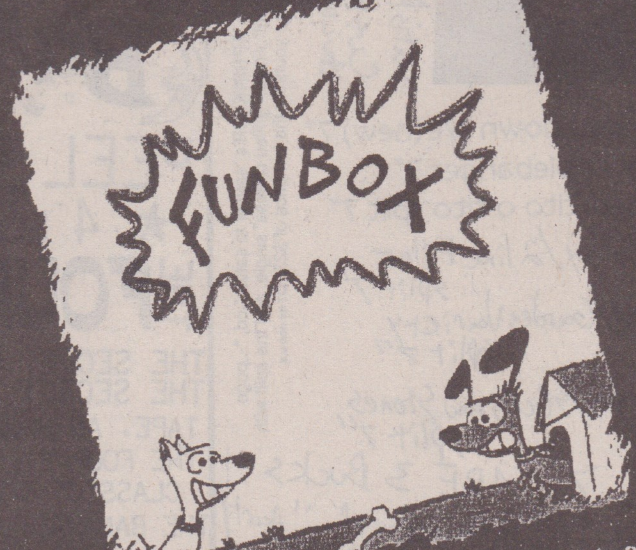

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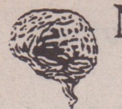

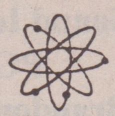

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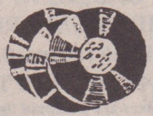

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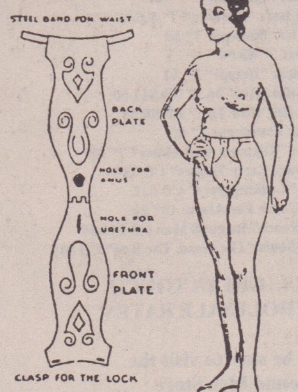

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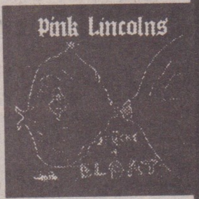

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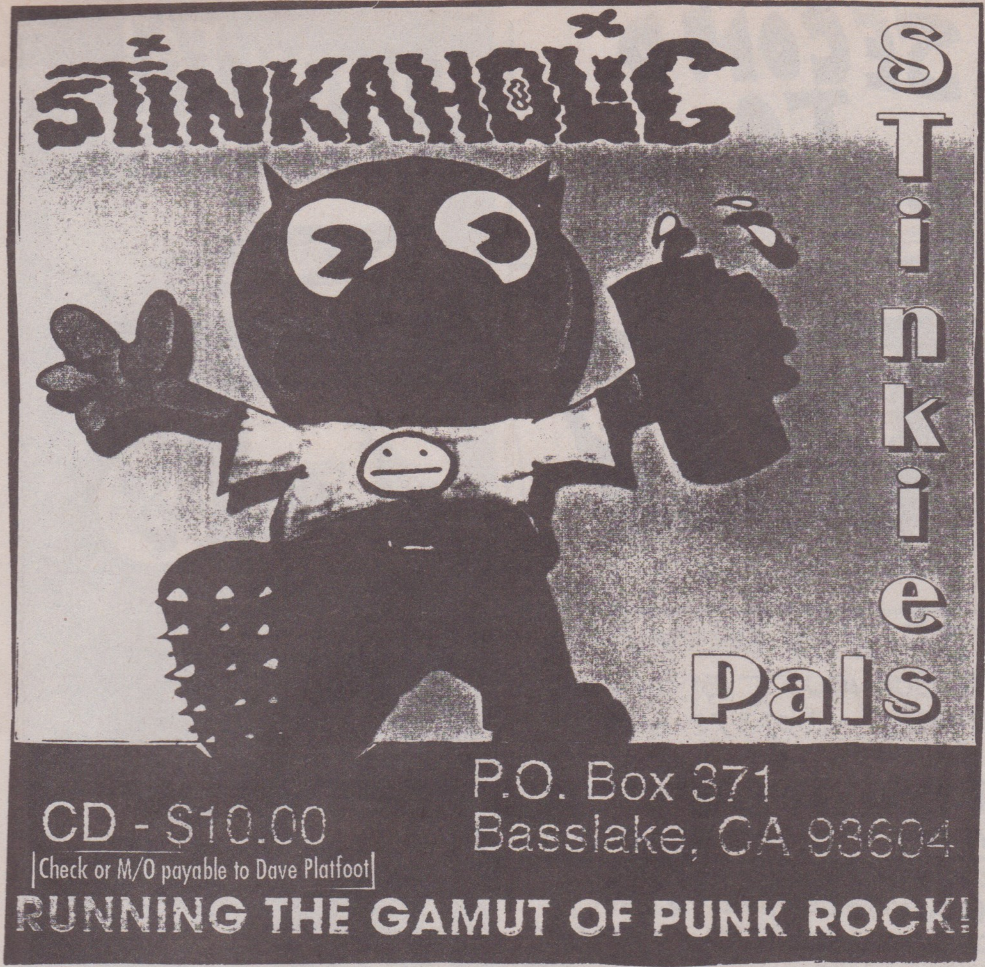

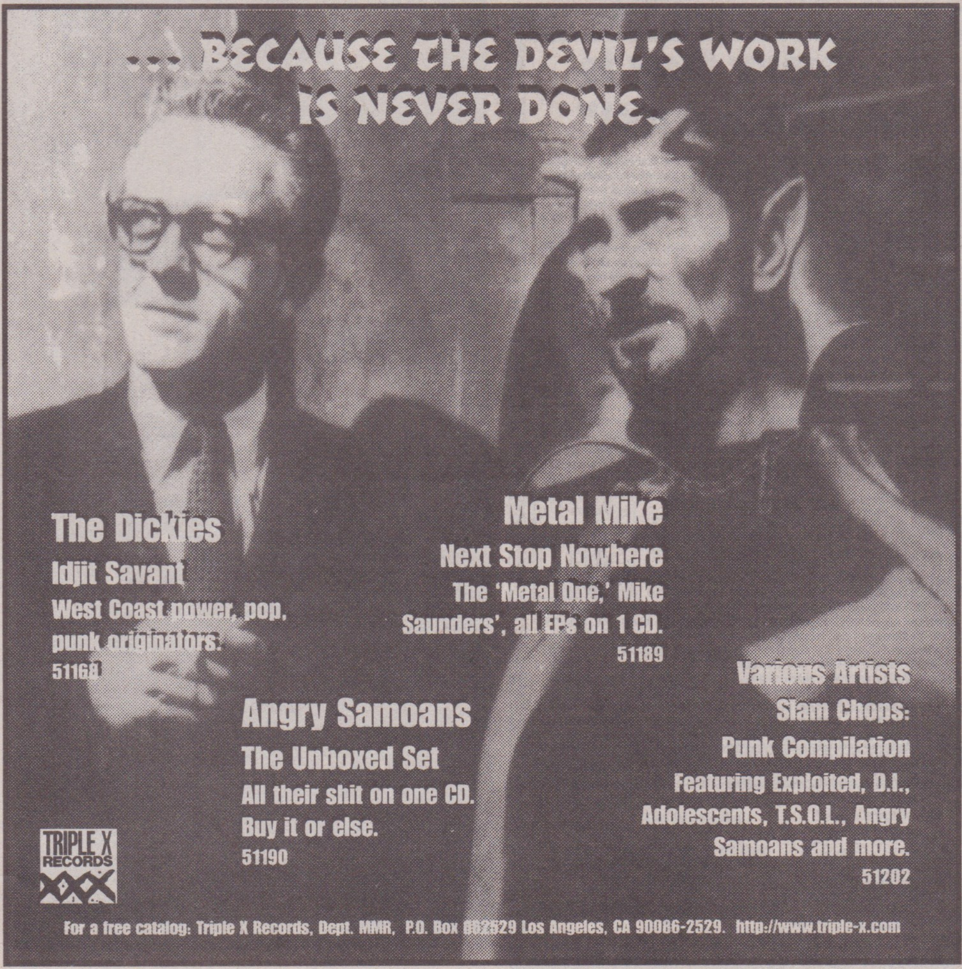

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...yeah, I'm *sure* a lot of people are gonna get *that* reference. Very effective use of my advertising dollar. Anyway, "Saucer To Saturn," the new(ish) BORIS THE SPRINKLER CD, is still out, and you should buy one because, well, shit, every one else is (hoo! There's *another* brilliant sales strategem! I am marketing genius incarnate!). 14 songs. Punk rock. We woulda had a record release party on a yacht for it, but the bay froze over in October . To clarify two points: 1) this is NOT a compilation of singles. It has a re-mixed version of "4-Money," a mildly-altered version of "Ejector Seat," a completely re-recorded version of "Superball Eyes," and "Grilled Cheese" (not retouched in any way, shape or form because that would be tantamount to sacrilege), but that's it as far as singles tracks go. 2) there are NOT "way more songs than are listed." See your local CD jukebox for details. As always, punk rock is your best entertainment value -- and, at eight dollars postpaid, that's just $2.00 a scrotum.

HEY, SPIKE, DON'T PUT YOUR WALLET AWAY YET:
You also need a copy of the MEATMEN/BORIS 6-song 7" ep! $3.00 ppd! Bulge #3! Not only that, but you probably need a copy of the first BORIS CD, "8-Testicled Pogo Machine," (Bulge #0) as well. That'll be another eight bucks, Jack! Oh, plus you need Bulge #1, BORIS' "Grilled Cheese" 45, because it has a non-LP b-side of "Bad Guy Reaction." That's $3. Further, you should also buy Bulge #2, BORIS' "Male Model" 45, because then you'd have the complete Bulge catalog. After that, you could also order a) the BORIS/SCOOBY DON'T split 45, b) the BORIS/DROIDS split 45, and c) the BORIS "Drugs & Masturbation" 45 @ $3 each, which are not on Bulge, but we keep on hand just in the interests of being your one-stop BORIS shop. Thank you for your time.

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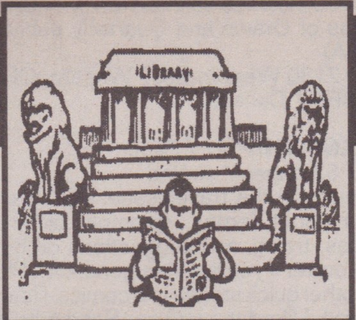


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SC) Slaugh C, (TC) Todd Caris, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (PK) Pete Ketchpel, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

A BOY AND HIS #3 / $1 ppd
4 1/4 x 5 1/2 - copied - 40 pgs
This zine, as you can probably guess, is about a boy and his... what? His life, I guess, cos that's just about what's covered in here. Unfortunately, it's not that interesting. He goes into great detail about things that he's done (for example, taking down the posters in his room or going on a long walk) but in a way that has me thinking "Why is he telling me this?!". The thing is, a great writer can carry stuff like that off, but Doug can't yet. The whole zine comes off as a creative writing exercise, and he does say that one day he'd like to write a book about his life, and that the zine could be practice for that. I would say, before you start that book, go out and live. Reading a writer writing about his or her writing is really fucking boring. There's some good stuff in here though, notably the conversation where a stranger tries to persuade the editor to have sex with him. (AM)
PO Box 1138 / Notre Dame, IN 46556

AGORAPHOBIA #2 / $2 ppd
8 1/2 x 11 - printed - 60 pgs
This zine has kind of boring layout (computer staleness). There's interviews with Fugazi and Atomic 61, to name a few, a how-to on doing a radio show plus some reviews, fiction, and outdated tour schedules. (MD)
1604 E Blackburn / Mt Vernon, WA 98273

ALL THAT #7 / $3 ppd
8 1/2 x 11 - newsprint - 88 pgs
Here's the latest issue of this NY music mag. They seem desperate to be seen as more than 'just a zine', like they want mainstream cred or something. The glossy cover snags you in but the contents are all just regular black and white newsprint that gets on your fingers just like MRR. It's thick, packed with stuff about bands from Into Another, Rancid and Avail to Fear, 7 Seconds and Sheer Terror. Unfortunately, almost all the interviews and articles are asskissing fluff pieces destined for prime position in the bands' press kits. There are some cool sections in here, mainly the short Q/A sections with people from various bands, but to cut a long story short, All That isn't all that. (AM)
PO Box 1520 / Cooper Square Stn / New York, NY 10276-1520

AMERICAN LESION #3 / $2 ppd
8 1/2 x 11 - copied - 24 pgs
Warning: the zine I am about to review may be deemed boring, pointless or stupid. This zine isn't really punk enough to be reviewed, in my opinion. I'm really sick of the rising interest in Libertarianism within the punk scene. (Wonder why most of the people into it are whining upper-middle class white males?) Gee, you guys are *soooo* radical to speak out against the supposed takeover of "political correctness." Look at the real world. There's nothing really challenging about echoing the opinions of 95% of the population just because it pisses off a few punks. If you do have an interest in Libertarianism, this has commentary on racism, Chilean politics and a (yawn) Bob Black reprint, as well as a few pages of Epitaph reviews (I guess that's the "punk" part). To be fair, I agree with the editors opinions about 12 step programs, but...this zine just takes too simplistic an approach to important issues. (MD)
Dave Schulz / PO Box 8376 / Myrtle Beach, SC 29578-8376

ATOMIC BALLROOM #5 / $1.50 ppd
8 1/2 x 11 - offset - 24 pgs
Free in Athens, GA! This is the special "Independent Label Issue" with interviews with shitworkers at Dischord, New Red, Epitaph, Fat, A.T. and others. Also features reviews, interviews with Slant Six and Greg Ginn, and an article that is seriously "In Defense of Capitalism". Hmm. Average. (BA)
PO Box 48321 / Athens, GA 30604

BRIDGE #1 / $2.50 ppd
8 1/2 x 11 - coped - 82 pgs
This is one hefty read. Lots to read here and a lot of it ain't my thing (I'm not a big fan of stuff like Face To Face and Doc Hopper. Sorry, it's not my cup of tea.) Despite what most pop punk zines are like, this one is surprisingly political, taking issue with sexism, veganism and other pertinent issues. I'm glad that other people out there are dissing on that stupid fucking band Guttermouth. A very good read. (LH)
PO Box 807 / Amherst, MA 01004-807

BURN BABY BURN #2 / $ (?) ppd
6 X 8 1/4 - printed - 42 pgs
Another English 'zine more than worth the wood-pulp it's printed on. I admire any editor that can link together the likes of the Earls Of Suave, Dave Vanian, (the late) Gene Vincent, '68 Comeback and the Meteors, and make it all readable and somewhat literate - even the rant about how the Cramps went to hell after they gave Brian Gregory his walking papers. It's encouraging to see that I'm not the only person who spends time worrying about such things. Lots of tiny reduced text wrapped around a good selection of photos and art, some by (French?) zombies-in-bondage specialist Antoine Bernhart. This apparently came with a 45 of the *Burn Baby Burn* house band covering "I Want My Baby Back" by Jimmy Cross, an ancient "death rock" classic in the most literal meaning of the term. (JR)
133 Mitcham Rd. / Croydon, Surrey / CRO 3NB / England

CHUNKLET #10 / $2 ppd
7 x 8 1/2 - copied - 68 pgs
There is so much covered here that I don't even know where to begin. Okay, a fairly lucid interview with Harry Pussy (which is great), Harry Dean Stanton, Man Or Astroman? Tour Diary, MX 80 and that's just the beginning. Lots to read and it's not limited to music... Cool. (LH)
PO Box 2814 / Athens, GA 30612

CON(TRA)SCIENCE #5 / $2 ppd
7 x 8 1/2 - copied - 40 pgs
The "contrascience," Bryan says, is the false set of ideas taught to children by society. And this zine sets out to expose and attack a lot of these mis-ideas. From issues of freedom, liberty, Thanksgiving, and military buildup to interviews with Craig O'Hara and the Studio of the Stars Collective. This issue is well thought out and informative, so if this is your bent, get Contrascience. (JX)
PO Box 8344 / Minneapolis, MN 55408-0344

CONTROL #1 / $1.25 US or $1.65 Can ppd
5 1/2 x 8 - copied - 40 pages
Not sure about the issue number, cover says #1, intro says #2. Fairly haphazard effort - computer is used at times, but with ten different fonts/sizes, and the text seems to run in totally random directions. Seems like a good way for the editor to vent - which is certainly happening here. Loads of lyrics thrown in at random, and interviews with Gob and McRackins. (TM)
51 Dampsy Crescent / Winnipeg Manitoba / R2K 3L7 / Canada

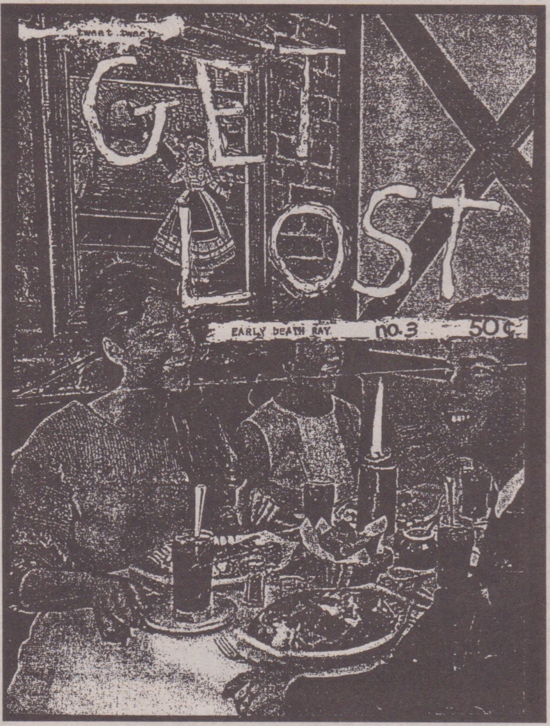
DECENT & CLEAN #42 / $1.50
8 1/2 x 11 - copied - 24 pgs
Wow. This is an excellently written zine (it's written just like the guy is talking) about punk, bowling and more. I love the sidetracks he gets on when talking about other subjects. A little immature? Maybe a tiny bit, but that's the way I like my zines. Buy! Buy! (CS)
Bill Given / Rm #373, ASFA, 1800 8th Ave N. / Birmingham, AL 35203

DEE DEE'S KIDS #5 / $1.00 ppd
7 x 8 1/2 - copied - 34 pgs
A history of the Ramones, a "Rock and Roll High School" quiz, some reviews, some letters, quickie interviews with the Vandals, Spitboy, the Gadjits, Avail, and a few other hints on finding your way throughout the Kearney punk scene. It also contains the often-published "Guide to a Real Punk Rocker" diagram (you know, with little arrows pointing to "nice new expensive leather boots from Sears" and "chain bracelet taken off the family dog") which I've been seeing in one form or another in 'zines for the last twelve years. You know what I'm talking about - right? In any case, this is a nice document of a smaller scene, with plenty of enthusiasm and youthful spirit and all the qualities punk 'zines were always supposed to have. (JR)
Brandon / PO Box 591 / Kearney, MO 64060

DELAYED REACTION #5 / $3.00 ppd
8 1/2 x 6 - printed - 48 pgs - German
This zine has interviews with Typhoid Mary, Los Fastidious, N.O.E. Contempt and Blanks 77. There are also plenty of record and zine reviews. There are hardly any pictures or graphics, but does have plenty of interesting ads. (HH)
Hendeik Simon / Am Sportplatz 22 / 27321 Thedinghausen / Germany

DILIRIUM #4 / $1.00 + 2 stamps
8 1/2 x 11 - copied -24 pgs
Unfortunately, I had little time to do this review but this looks like a pretty good zine with a whole mess of opinions about religion, the Vatican and fascists, a dash of scene reviews of a darker sort, reviews and interviews with Frank's Enemy and Guilt. (SC)
PO Box 570213 / Miami, FL 33257-0213

DISTURBING THE PEACE #2 / 4 stamps
8 1/2 x 11 - copied - 32 pgs
Articles, opinions, anecdotes and shit talking. Political but funny, not dry. Anti-police sentiment clearly expressed. The editor (who attends a private prep school) is smart but still his mouth is bigger than his brain, that's punk. Also reviews and talks with Blanks 77 and the Missing Children. For 4 stamps I say get it. (JM)
9 Fenwick Rd. / Whippany, NJ 07981



DO THE POP! #1 / $6.00 ppd
8 1/2 x 11 - newsprint - 72 pgs
This zine is a new creation from former editors of Cryptic Times, and this could easily be considered an encyclopedia of early punk and underground '70s rock. This issue has lengthy and well researched articles on Radio Birdman, Eater, Viletones, The Stooges, Hates, Droogs, Sham 69, What? Records, Dead Boys, Satan's Rats, an interview with Wayne Kramer, and accompanying article on MC 5, histories on early Seattle punk, and early Toronto punk, an article on "Beyond The Valley Of The Dolls", and amongst all of this there are reviews. Essential, and required reading. (MA)
1011 Boren Ave #114 / Seattle, WA 98104-1300

DON'T TOUCH ME #4 / $2.00
8 1/2 x 11 - offset - 32 pgs
Despite the inclusion of another episode of the loathsome "Queen of the Scene", this is a very fine comix zine. A wide ranging selection of well-done and occasionally amusing comix, complete with bios and contact info on the contributors. (a rare and welcome feature) Also includes an interview with Chris Oliveros of Drawn and Quarterly publishing. (BA)
1004 - 2130 Weston Rd. / Weston, ON / M9N 3R9 / Canada

DREAM WHIP #7 / $1.00
4 x 5 / 52 pages / copied
This must be the travel issue. We've got stories about ferries, swamps, old iron furnaces, trains, and suggestions on how to feel better if you live in Eugene, OR. Plus some other quick stories and comics. Reads very well. I liked the writing. Send a buck. You may be surprised. (TC)
PO Box 53832 / Lubbock, TX 79453

FACTSHEET FIVE #58 / $5 ish
8 1/2 x 11 - printed - 132 pgs
"The definitive guide to the zine revolution." What else can I say. It's full of zine reviews, zine industry ads for printers and distributors, a few articles to help zine makers out, and a record review section that is totally obviously there just so the editor can get free records. If you're looking for an accessible entrance to the world of zines, there's no better source than this. (CS)
Box 170099 / San Francisco, CA 94117-0099

FLIPSIDE #99 / $2.50 ppd
8 1/2 x 11 - newsprint - 164 pgs
What can you say about Flipside? There's always a little something here for nearly everyone into underground rock music, from 'alternative' to punk and all points in between and outside. Interviews this issue are with Red Aunts, Anti-Flag, Paper Tulips, Mike Watt, Celibate Rifles, Russ Kick (Outpost), George Clinton, Bob Dobbs, Rejuvenate, Drags, Scratch Bongowax, Supersuckers, Silkworm, Minstrels, Toadies, Tunnelmental, Andy Prieboy, Chixdigit, etc. Rounded off with letters, columns, and reviews.
PO Box 60790 / Pasadena, CA 91116

FLUKE # 4 $1.00 + 2 stamps
8 1/2 x 5 1/2 - copied - 28 pgs
A neat little collection of personal writings and poetry. Fairly consistent quality and mostly interesting to read. "What not to say when discussing sex with your children." (JW)
410 E. Denny Way Suite 291 / Seattle, WA 98122

FOURBALL #2 / $2
8 1/2 x 11 - newsprint - 78 pgs
The editor's writing just seems to meander pointlessly, and I don't really care about his love life or self-important soul searching. The interviews are mostly a waste of time, with the exception Helen Stickler (who made, among other things, a documentary on the "Andre the Giant has a Posse" sticker thing), but even that one fails to sufficiently illuminate her motivations and provides little of interest in general. Then there's the Waterdog tour diary... when has a tour diary ever been interesting? Despite all this, I really enjoyed this zine. I particularly liked the paeon to lite rock. Go figure. (JP)
Brian / 69 Govenor / Box 214 / Providence, RI 02906

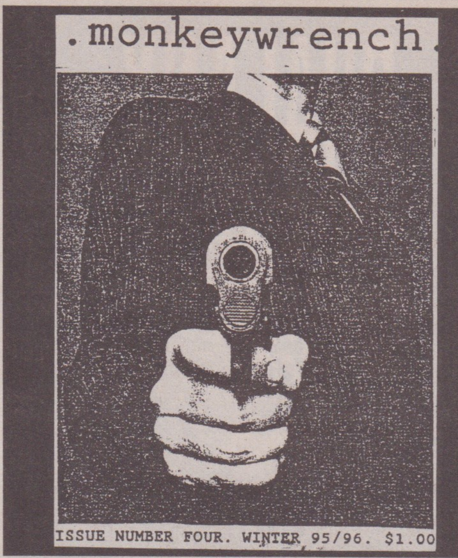
FROSTBITE #2 /
8 1/2 x 11 - copied - 32 pgs
An appropriate name for a zine that left me cold. The thing that gets to me about straight edge zines is the moralizing and lack of compassion - drives me crazy. Anyway, this one has some opinions on religion, the military, pictures of SE bands, record reviews and some band interviews. Expresses pro-death penalty and pro-Gulf War opinions, and believes mandatory drug testing is the way to solve the drug problem. The best parts are the ghost stories, because they're interesting. (MJ)
Theo K / 129 Keller Lane / Trucksville, PA 18708-1616

GARBLES #10 / 3 IRCs or 1 fist class UK stamp
5 1/2 x 8 - copied - 28 pgs
Man, somebody loves me this month. This is the best zine I have seen in months. It's all hand done, tiny little cartoons of personal stories and embarrassing moments, as well as some other excellent artwork. It also has a dead on reviews section and a bunch more. If you're into King Cat or Girlhero or any of the other excellent new underground comics out there, you'll have a special appreciation for this, too. Even if you've never done it before, it's worth it to send to England for this, because it's totally fucking rad. (CS)
Ros / 5, New House Close / Canterbury, Kent / CT4 7BQ / England

GATOR FARM #5 / $.25
5 1/2 x 8 1/2 - copied - 20 pgs
Gator Farm comes at you with bustling ramble from American's Midwest. A quick read with a few op/ed pieces and an advice column, "Ask Buzz," as well as an interview with Mike from the Vindictives. There's also news on punk rock, a summer vacation story and record reviews. All of it ok, but kinda short. (JX)
100 E. Mitchell #3 / Appleton, WI 54915

GET LOST #3 / $3 stamps or trade
8 1/2 x 11 - copied - 64 pgs
Get Lost is doing a pretty good job of covering goings-on in the state of Arkansas. Style-wise it borrows heavily from the mighty Scam, but this issue has a slight Nation Of Ulysses influence going on too. I immediately turned to the editor's account of his trip to Scotland, only to find that he actually went to England, only venturing over the border for about a day. Oh well. That's all Scotland needs anyway, more American tourists! Also includes articles on a local street game called Four Square and racial tension in Alabama. Pretty good stuff. (AM)
John F Pugh / 110 So. Summit / Little Rock, AR 72205

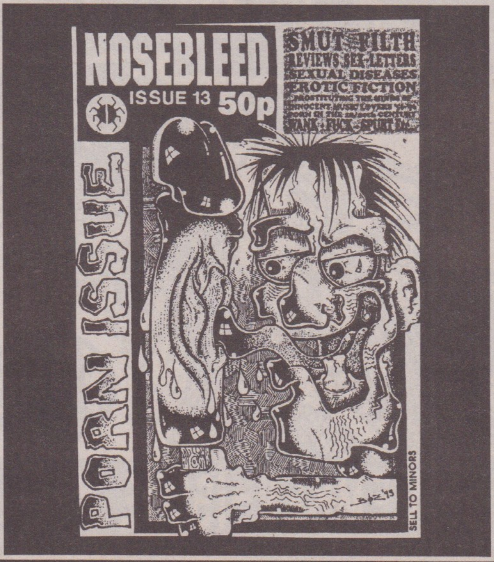
HECTOR'S BAG OF FISH #5 / $2 ppd (some trades)
8 1/2 x 11 - copied - 32 pgs
Mostly short interviews asking typical questions - Neurosis, Boris T. Sprinkler, Red Aunts, Skankin' Pickle, and more. Two fiction pieces, reviews, a comic. Doesn't seem like much thought went into this. (JM)
Abe Goldman-Armstrong / Box 539 Macalester College / 1600 Grand Ave. / St. Paul, MN 55105-1899



I STAND ALONE #4 / $2 + 1 stamp ($3 ppd world)
8 1/2 x 11 - copied - 28 pgs
I admit, I cringed at the sight of "Louisville XXX" on the cover, but this rocks. Interviews w/ locals - Andy of Initial Records, the guy who sang (?) for Endpoint, a long talk with Sean from Kinghorse and a guy who helps run a store, books shows, etc. Also zine and music reviews, a fold-out photo section, and some thought out, non-judgemental opinion pieces. This is great. $2 seems steep but if you don't buy drugs I guess it's more affordable. (JM)
Adele Collins / 1021 Cedar Point Rd. / LaGrange, KY 40031

KING-CAT #49 / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Yay! Another issue of King-Cat comics. If you're familiar with John's work, it's more of that good stuff. If not, check it out. It's kind of cute, but not in a bad way. His graphic style is great, and this has stories about UFOs, dogs, mosquitoes, and more. You should just check it out. (MD)
Spit and a Half / PO Box 18510 / Denver, CO 80218

LITTLE MISTER MAN #1 / $2.95 ppd
6 1/2 x 10 1/4 - printed - 24 pgs
This is what some people might refer to as a



"high concept", though it should be simple enough for me to explain. "Little Mister Man" is an alien child abandoned by his parents and adopted by a typical suburban couple who raise him as their own son. Yeah, it all sounds pretty familiar. The kid's dad is an asshole who fits him with all kinds of devices to restrain his powers (even tying a rope around his ankle so he can't fly out of the backyard), and the little bastard is plagued with all kinds of self-doubt and soul-destroying angst as a result. I guess this could function as a probing satire about the effects of a difficult, restrictive upbringing by dysfunctional parents, but I'd rather not dig that deep. The man behind all this is James Kochalka, whose funny/scary mini-comics are appearing with more and more frequency these days in more and more 'zines. Not a bad effort for his first "legitimate" comic - their term, not mine. (JR)
Slave Labor Graphics / 979 S. Bascom Ave. / San Jose, CA 95128

MONKEYWRENCH #4 / $1
7 1/2 x 8 1/2 - copied - 40 pgs
When you attempt more than the routine, then you have a greater chance for excellence and failure. This zine has both. Overall, this person is a good writer, but at times it seems on the verge of being a little too pleased with itself. There is a great article here on the media and its concentration in fewer and fewer hands. Compared to that, the regular scene stuff here (reviews) seems very unimportant. I don't know which way this should go, I'm just saying to me, the mix was a little odd, and didn't work. That's nitpicking though; this was really good. (GF)
17 Princeton St. / Holyoke, MA 01040

MY SO CALLED BEAVER #3 / $1 ppd
8 1/2 x 11 - coped - 32 pgs
A whole big mish mash here a lot of which is pretty fun to read. Lots of reviews, articles and short stories from a mostly youthful perspective. Interview with the Queers and other stuff... Fun. (LH)
(I can't find the address anywhere...)

MY WORLD IS #4 / trade or $2.00 ppd
8 1/2 x 6 - copied - 48 pgs - French
Actually this zine is half French and half English. There are plenty of reviews and scene reports. There are interviews with some people at Epicenter Zone, and with the band Garlic Frog Diet. Finally, there is an article on Rebel Rock Radio in Switzerland and a travel journal from Prague. The people here prefer trading zines, so send them yours. (HH)
Yves Prigent / 65 Route De Montesson / 78110 Le Vesinet / France

NO SABE / NO CONTESTA #4 / $3.00 ppd
8 1/2 x 6 - printed - 36 pgs - Spanish
This tight little zine has interviews with Jeff Dahl, Lurkers, Teengenerate, Cadavers, Mal Momento and Restos Fosiles. There are also plenty of record and zine reviews, plus scene reports from Israel and France. (HH)
Federico Minuchin / CC 213 Suc 12(B) / CP 1412 / BS AS / Argentina

NOSEBLEED #13 / $2 ppd
5 1/2 x 8 1/2 - copied - 34 pgs

This is the specially themed porn issue. From the list of contents on the cover, one may be tempted to read these articles. That would be a mistake. From the extended (boring) editor intro, through the (yawn) letters, this zine moves into a very male-minded piece of "fuck fiction" about 2 "lesbians", one of whom loves to suck dick, yeah. You almost have to read it to believe it. Anyway, then there's a very strange, overly inclusive history of sex in music from 1956-96, some reviews, An interview with Lemmy!!, an essay on 18th and 19th century porn and a little unsexy story before the final Rancid ad. But hey, who am I to say what turns people on? (JB)
3a Grantham Place / Dublin 8 / Ireland

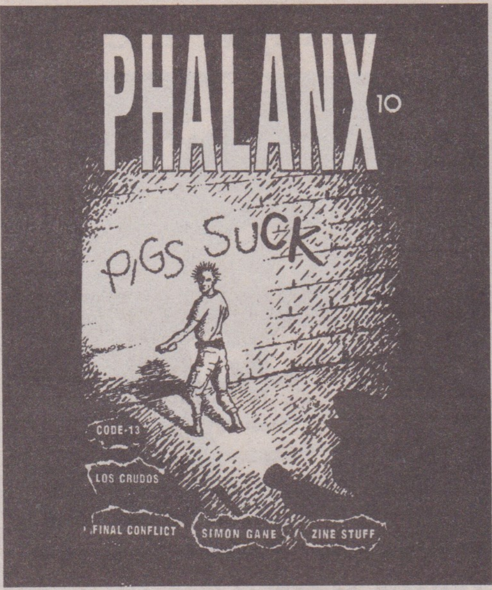
NOW MEET SATAN # 3 / $2.00 ppd
8 1/2 x 5 1/2 - copied - 44 pgs
A very tasty little zine done by the singer from the band Not My Son. Mostly personal writings, including a piece on being a phone-sex worker, and a few pages on pit etiquette. Plus reviews and the Beverly Hills 90210 drinking game. (JW)
323 Broadway Ave. E. #1002 / Seattle, WA 98102

ON THE RAG #5 / $1.50 ppd
8 1/2 x 11 - printed - 64 pgs
This has loads of interviews with the Lunachicks, Red Aunts, AFI, Tiltwheel, and lots of reviews of records, zines and shows. There's also band photos, and an article on the 75th anniversary of women's suffrage. (MD)
PO Box 251 / Norco, CA 91760-0251

PHALANX #10 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
The latest issue, and the best so far, a constantly improving zine. This installment has columns, a humorous article on the wave of old bands reforming, reviews, great artwork, and then there are interviews with Final Conflict, Los Crudos, Code 13, and Simon Gane from Arnie zine. I'm definitely looking forward to next issue. (MA)
Brian / 7100 E. Evans Ave. #329 A / Denver, CO 80224

PILE #16 / $1.50 ppd
8 1/2 x 11 - copied - 40 pgs
It's hard to tell the ads from the articles in this Houston fanzine, but here's a sampling of the contents: The Queers, Jawbreaker, Battalion of Saints, The Groms, Gwar, The Linus Pauling Quartet, Hagfish and a couple of rants. OK? Also very nice cover illustration of a guy getting his head blown off. (JB)
PO Box 2691 / Houston, TX 77252

PLASTIC BOMB #12 / $4.00 ppd
11 x 8 1/2 - printed - 116 pgs - German
This zine seems to be a German version of Flipside, which is totally cool! There are plenty of band interviews with The Riverdales, Fuck Faces, Lazy Cowgirls and Eisenpimmel. There are articles on Days Of Chaos and Che Guevara. Plus there are just loads of reviews, ads and other worthless tidbits of useless punk knowledge. Excellent zine from Germany! (HH)
Frank Herbst / Klaumer Bruch 21 / 46117 Oberhausen / Germany



POOL DUST #25 / $2.00 ppd
8 1/2 x 11 - newsprint - 80 pgs
Hadn't seen this one in a while, but the wait was well worth it. This issue is brought to you in newsprint, and more pages. As the name implies, this zine is focused on skating pools, with many road trips checking out various spots along the West Coast, and surrounding states. Always a good read, doing a great job of capturing skating in words that is not an easy task. The music side had many reviews of garage rock, a little hardcore, and an interview with The Diesel Queens and Steel Wool. You can't go wrong with this one. (MA)
PO Box 85664 / Seattle, WA 98145-1664

PUNK LIFE #21 / $1 ppd
5 1/2 x 8 1/2 - copied - 30 pgs
This zine seems like a mixture of fact and fiction. It's the third in a trilogy, and is the story of three high school punks forming a band called the Universal Teddy Bear Love Experience. You read about them getting together, practicing and finally playing out at a "beer party". It reads in a kind of awkward way, which put me off. It's nice visually, with a huge color photo in the middle. (MJ)
PO Box 15 / Arlington, VA 22210

PUNK PLANET #10 / $2.00 ppd
8 1/2 x 11 - newsprint - 110 pgs
Once again full of columns, articles (Bob Dole and guns, spoken word) some fiction, comics by Janelle, interviews with Weston, Braid and Chisel plus a bunch of reviews. A good way to kill an afternoon. (SC)
PO Box 1711 / Hoboken, NJ 07030-9998

RABID BADGER #2 / $1.50 ppd or trade
5 1/2 x 8 1/2 - copied - 40 pgs
A pretty good personal style zine here. A whole bunch of contributors serve up a cornucopia of delights, varying from the good (Dennis Hamil's guest reviews, the artwork, the stuff about NY) to the bad (The White Boy pamphlet stapled inside) to the hopelessly naive (the numerous articles about the evils of consumerism, modern-day couch potato living, and nuclear power). Still, all in all this was an interesting read, really funny in places and so-so in others, but worth picking up. (AM)
Rabid Badger / 414 S. 44 #A6 / Philadelphia, PA 19104

RESISTANT HARMONY # 7 / $2.00 (Australian)
8 1/2 x 12 - offset - 100 pgs
Big, slick, and very impressive. Interviews with Helmet, Boss Hog, Robert Williams, and too many more to list. Contains an extensive chronological listing of Australian zines from the '70s to the present. Lots of reviews, tons of photos, and a 24 page bonus zine, "Year Zero #5", stuck in the middle. You'll spend hours reading this one. (JW)
GPO Box 3222 GG / Melbourne, Vic 3001 / Australia

ROCK CANDY #4 / **SPIRALS UPWARD** #3 / $1 ppd
4 x 5 1/2 - copied - 62 pgs
This is my favorite zine size, and type of zine. Just honest talk talk. Usually I find split zines have nothing to do with each other, but there is a dialogue between the two editors about relationships, which is, if not revolutionary, at least interesting to get people talking to each other. Even though the editor of SU is male, both zines are feminist-like and pretty girl-centric. I love the look of crummy typewriter pages and my heart races and sings when I get to read sincere humans trying to connect with other folks. (JB)
Basement Children / 2502 N. Rockwell / Chicago, IL 60647

ROCKS OFF #1 / $1.00 ppd
8 1/2 x 11 - printed - 21 pgs
Well, we got the Humpers, Electric Frankenstein, record reviews, "Love on the Road", cocktail recipies (why don't more publications print these?), and... Buttsteak? Simple, direct, and to the point, this is 'zine is a free paper in Norfolk, but send them a little money when you write for an issue. The back

cover has a grainy photo of Sammytown and a young, lightly-tattooed Henry Rollins, for those who still care about such things. (JR)
PO Box 11194 / Norfolk, VA 23517

SHE'S THE BOSS #3 / $1 and 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
A "feminist punk rag" with Spitboy, Yum Yum Tree, plus writing on small town violence, police brutality, suicide and dealing with a death in the family. It's kind of sloppy but heartfelt. Reminds me of high school. (MD)
501 W Meetinghouse Rd / South Kent, CT 06785

SHODDY GOODS #5/6 / $.78 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
A potpourri of good gumbo: photos from the summer shows; columns by Duane Insipid and Jason Useless; hacking and squatting tips; "The Worst Road Trip Ever"; and, a long article - complete with all the legal papers - on an ill-fated attempt to open a cafe. Inspirational and heartrending. (BA)
PO Box 160150 / St. Louis, MO 63116

SNAK FUD #9 / $1 & 2 Stamps
5 1/2 x 8 - copied - 36 pages
Return of one of my favorite zines. None of the average zine bullshit etc - instead you get True Pet Death Stories, a Suburbia trivia quiz, and tons of first and second hand stories of all types of crazy shit. It's folklore for punks - most of it is 'wicked funny' and hell - might even be useful to have a 'Wicked good guide to Boston English'. It's so refreshing when a zine has this much personality - for every hundred predictable zines, there's one of this caliber. Excellent. (TM)
2300 Market Street Box 23 / San Francisco, CA 94114

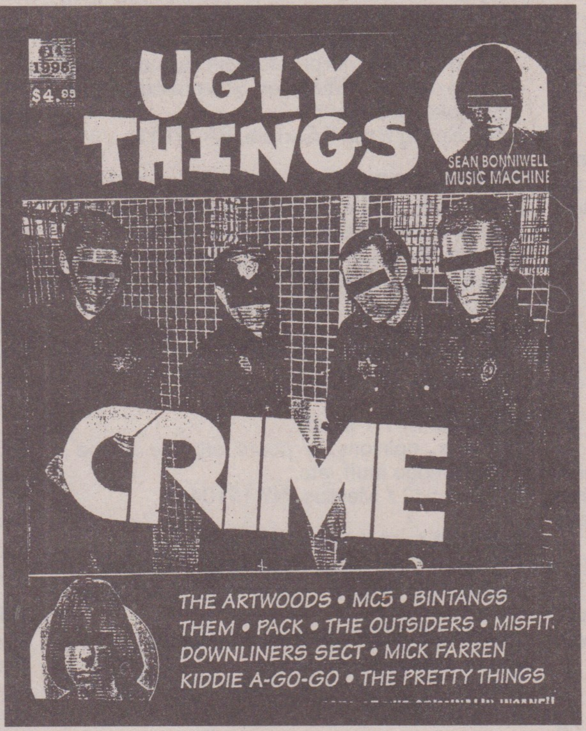
SOUND VIEWS #38 / $2 ppd
8 1/2 x 11 - offset - 48 pgs
Y'know, I don't really follow a lot of the bands that are covered in this zine, so it's nice to read something like this just to remind myself that *my* punk scene isn't the only music world. This one covers bands like Serpico (who I like a lot), the Lunachicks and loads more. (LH)
96 Henry St. #5W / Brooklyn, NY 11201-1713

SPEED DEMON #7 / $5 ppd
8 1/2 x 11 - copied - 48 pgs - Italian
Speed Demon brings you Italian punk rock news and happenings with a queer bent. In this issue you get interviews with Xero Image, Fat Girl Magazine, Match, White Trash Debutantes, Mirabilia and Erode. There's also show reviews and commentaries. (JX)
Orsi Italiani / CP 15028 / 20148 Milano-San Siro / Italy

DER SPRINGENDE STIEFEL #? / $3.00
8 1/2 x 11 - 28 pages - offset - German
Interviews with Impact, The Service, Eskalator, Oxblood. An article about motor scooters, music, and zine reviews fill the rest of the pages. Plus lots of pictures of bald heads. Oi! (TC)

PO Box 739 / 4021 Linz / Austria

TRAILER TRASH #4 / $2.00 ppd
5 1/2 x 8 - copied - 48 pgs
This zine is a nice mish-mash of ideas and stories ranging from Cop Horror Stories to how to tell if your child is a Satan-Worshipper, an interview with Serpico, back to the fifties for dating tips. Pretty entertaining. (SC)
Michelle Shute / PO Box 75386 / Memphis, TN 38175-3086



TRUST #54 / $6.00 ppd (?)
8 1/2 x 11 - printed - 68 pages
One of the largest German zines, Trust is probably also one of the most consistent. Always well done, and never read by me, since I don't speak German. Regardless, the layout is good, and there always seem to be tons here - interviews with bands like Kepone, Fugazi, reviews, tour dates, columns etc. Not sure about the price to the US, with German post prices what they are, even the above may be short. (TM)
Salzmannstr. 53 / 86163 Augsburg / Germany

TURNING THE TIDE vol. 8 no. 4 / $3.95 ppd
8 1/2 x 11 - newsprint - 56 pgs
This is a lefty-anarcho rag supporting anti-racist activism. It's been around a while, so you may have seen it. This one features reports on police harassment of people of color, the Zapatistas, women in prison, anti-abortion terrorists, and a response to the O.J. Simpson trial. There's a lot to read here, most of it really informative, and this is a worthwhile project to support. (MD)
PART / PO Box 1990 / Burbank, CA 91507

UGLY #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 54 pgs
Holy shit, does this zine ever rule! It's all true stories of dead bodies and ugly people! Okay, so some of the contributors took those themes on a little loosely, but still, it's great. Entertaining, educational, riveting, creepy fun! If I had my thesaurus handy, I would use up even more adjectives. Get it! (JP)
Colleen / 304 E. Olive Way / Seattle, WA 98122

UGLY THINGS #14 / $6.00 ppd
8 1/2 x 11 - printed - 108 pgs
Simply the best garage zine I've seen (and that would include the ones that cover 'new' bands, which this doesn't). Everything is done well - layout, writing, content blah blah. Best article on the band Crime I've ever seen (by Mike Lucas even? Whoa.) - certainly a band whose history needs to be documented. Makes most stuff today seem as lame as it is. Other stuff on the Pack, Them, the Misfits (great insert - is that a joke? Hoping so....), and more. Excellent zine - fucking get it already. (TM)
405 W. Washington St. #237 / San Diego, CA 92103

UNDERDOG ZINE #13 / $1 + 2 stamps
8 1/2 x 11 - printed - 56 pgs
This zine put out by the Underdog label isn't about punks — it's by punks, so don't look for music info here that doesn't strictly relate to the label. What there is here is a bunch of extremely well written articles and letters on everything from Freemasonry (the focus of the issue) to spotlights on local Chicago celebrities (like soundmen and printers). Buy it. (CS)
2252 N Elston Ave, 2nd Floor / Chicago, IL 60614

VERA KRANT #22 / ? ppd
5 1/2 x 8 - copied - 28 pgs
A good-looking zine in German with stuff on Ed Wood, Tilt, Laika, Chrome Cranks and much more. Wish I could find a price on this baby. (SC)
Oosterstraat 44 9711 NV / Groningen / Holland

WROTH #3 / $1.00 ppd
8 1/2 x 6 - copied - 40 pgs
Straight-edge punk from the Midwest is what this zine is all about. There are interviews with Avail, Despair and The Invalids. There are plenty of band photos, a journal of some local scenesters, and a visit to the Walleye Festival (redneck heaven). (HH)
Matt Wroth / PO Box 16511 / Rocky River, OH 44116

ZONKED! #2 / $?
8 1/2 x 5 - copied - 42 pgs
All music here. Lots of enthusiasm, much more than I have seen for quite awhile, very refreshing. Reviews, interviews. Swingin' Utters, RKL, Deniz Tek, Loves Ugly Children, Shelter (somebody please confront their dumb Consciousness crap and tell them they suck), and a brilliant interview with The Riverdales, the author says he was contacted by their publicist for an interview, to which Ben Weasel gives two syllable answers to every question. What a cool band! Anyway, I enjoyed this zine, if not for its taste in bands, then for the sheer enjoyment you can tell the author has from it. (GF)
10 Hollingbury Park Ave. / Brighton / BN1 7JF / UK

AMENDMENT RECORDS FRIENDLY FANZINE #18 / 2 stamps
Preparation H, reviews, etc.
Dave A / 580 Nansemond Cres / Portsmouth, VA 23707

APE #2 / $2.00 ppd
Superchunk, The Ramones, and reviews. This issue also comes with a free children's story book and record.
6698 E. Eden Rd / Hamburg, NY 14075

BLUR #7 / #8 / 2 stamps each
Each issue is packed with the opinions of the editor on nearly anything that comes to mind.
Jeff / 1301 Apt A 5th Avenue / Conway, SC 29526

CHOKING THE CHICKEN #2 / 3 stamps
Avail, Chris Slug & Lettuce, article on the homeless problem, opinions, letters, photos, etc.
Mike / 133 Boonton Ave / Kinnelon, NJ 07405

CHUMPIRE #60 / S.A.S.E.
More thoughts, news reviews, etc.
PO Box 680 / Conneaut Lake, PA 16316-0680

CRASS MENAGERIE #17 / S.A.S.E.
The latest in punk, trash, power violence, grind, hardcore you name it. Reviews, news and opinions grace this one pager. Always consistent, informative, and interesting.
356 N. 550 E 23 - 3 / Ephraim, UT 84627

ELBOW IN YOUR EYE #1 / 4 stamps
Trusty, Baboon, Dave Ort, Chris X, reviews, opinions, and more'
PO Box 980 / Bowie, MD 20718-0980

FEAR AND LOATHING Vol. 33 / $4.00 ppd
The Muffs, Civ, Captain Sensible, Buffalo Tom, Quicksand, Guided By Voices, Riverdales, reviews, and a Phantom Pregnancies single.
Andy P / PO Box 3648 / London / N1 1FL / England

FIVE KNUCKLE SHUFFLE #1 / 2 stamps
How can you beat the name?! Opinions a plenty, a few reviews and more.
Richard Springer / 205 East 3rd / Leland, MS 38756

FUZZY HEADS ARE BETTER #3 / $2.00 ppd
This issue features interviews with Adrian Tomine (Optic Nerve) and Peter Bagge (Hate, Neat Stuff), along with the indie pop coverage, this time with Slowgun, Jen Popkid, opinions, etc. A good zine with a creative layout.
Patti / 293 Clinton St / Toronto, ON / M6G 2Y7 / Canada

HEIGHTS KID #2 / $1.00 ppd
Still Life, Locust, John Cougar Concentration Camp, recipes, dreams from various punk personalities, reviews, etc. Complete with a good clean layout. I like this.
Paul / 4017 Glen Canyon Ct. / Albuquerque, NM 87111

HEY SUBURBIA! #3 / 2 stamps
Creed, opinions, a write up on the Big Mele festival, letters, reviews, etc.
Frank / 947 Lunaawa Pl / Kailua, HI 96734

HIPSTER #1 / $1.00 ppd
Iceburn, Engine Kid, reviews, opinions, and a sense of humor throughout.
Box 281 / Ridgeview Dr. / Alburtic, PA 18011

HOOFSIP #15 / $2.00 ppd
Pennywise, Voodoo Glow Skulls, reviews, opinions, poetry, comics, etc.
Dan Augustine / 2398 Lee / Utica, MI 48317

HOUSEBROKEN #1 / $2.00 ppd
Falling Forward, Outcome, Enkindel, etc. This zine should make the Republicans happy to know that young minds are sucking their bullshit up, here's proof with pro life stances and all. Real fucking radical... Whatever. Straight-edge is really a joke, get over it.
1547 Spring Road / Carlisle, PA 17013

HOW WE ROCK #2 / S.A.S.E. and .25 cents
New zine from former editor of Fuck You fanzine. This zine is along the same lines, same attitude, and all. Always a laugh, and the opinions are usually pretty dead on. Words on the state of hardcore, reviews, straight-edge, recollections of youth, etc.
Ronny Little / Room 238 Beck Hall / PO Box 725 / Kutztown, PA 19530

KUATO #1 / 1 stamp
Reviews, opinions, a poem on 'the scene', straight-edge stuff, etc.
PO Box 532 / Manlius, NY 13104

LIE BULL #6 / $1.25 cash or stamps
Figurehead interview, reviews and opinions.
Walsh / PO Box 62 / Gilbertsville, PA 19525

MARKED FOR LIFE #1 / 2 stamps
Flatus, opinions, and reviews.
George Koroneos / 35 Harriet St / West Orange, NJ 07052

MOUNTAIN MONTHLY #? / 1 stamp
Opinions and show reviews.
PO Box 1172 / Huntington, NY 11743-0656

(MY OWN) FANZINE #4 / .55 cents or 2 stamps
The Toasters, knock knock jokes, articles, opinions, etc.
5501 Valley Ln / Edina, MN 55439

MY WORLD #2 / $1.00 and 2 stamps
Many words on religion, the Black Panthers, education, etc.
10519 Gascoigne Dr / Cupertino, CA 95014

MY WORLD #3 / $1.00 and 2 stamps
More opinions, always an interesting read. This one has words on incest, mortality, arrests, and more. I guarantee you'll like this,
10519 Gascoigne Dr / Cupertino, CA 95014

NOSFERATU #2 / $2.00 ppd
Opinions, reviews, clippings, etc.
RISD 2 College St #1388 / Providence, RI 02903

PASSIVE RETAINER #? / $2.50 ppd
Jawbreaker, Man Or Astroman?, Divide And Conquer, opinions, reviews, a jab at Rollins by some hack who will never be as interesting as Henry, so why bother. Insecure?
2518 Mimosa Pl / Wilmington, NC 28403

PUNKOPOLY #1 / $1.00 ppd
Lawrence Livermore, reviews, opinions, etc.
Greg / Saratoga Springs, NY 12866

PUNK WILL EAT ITSELF #2 / $2.00 ppd
This issue is focused on the Misfits with interviews, fliers, lyrics, sheet music, and more. It has the Misfits, that's all you really need to know.
416 West Village Lane / Chadds Ford, PA 19317

RAW POGO ON THE SCAFFOLD #13 / $1.00 ppd
Old interviews with Rites Of Spring, Rain Parade, along with reviews, and a piece on bicycle messengering.
PO Box 15951 / Philadelphia, PA 19103

ROGUE #10 / 2 stamps
Pansy Division, opinions, reviews, etc.
PO Box 2101 / Winter Haven, FL 33883-2101

SPANK #14 / $2.00 ppd
Satan's Pilgrims, Garden Variety, Das Klown, Knapsack, Tiltwheel, Fig Dish, reviews and oh so much more.
1004 Rose Ave / Des Moines, IA 50315-3000

SPONGE MONKEY #2 / $1.00 ppd
Man Or Astroman?, Chokebore, opinions, reviews, etc.
416 Jeff Davis St. / Waveland, MS 39576

STANDARD DEVIATIONS #2 / $1.00 ppd
Reviews, reviews, reviews, an opinion on the Generation X marketing sham, reviews, and reviews.
Eric / 295 Wyant Rd. / Akron, OH 44313

THE PARTIAL TRUTH #6 / **EASY** #3 / $1.00 ppd
The Partial Truth side is a continuation of the slice of life comic, and the Easy side is plenty of opinions. These brief descriptions do this no justice. It's a good read.
Derik Badman / 1007 Callowhill St / Perkasie, PA 18944

THE TROUBLE WITH NORMAL #16 / #17 / #18 / $1.00 and 2 stamps per issue
Each issue has plenty of opinions, and reviews. #16 has an interview with Bunnygrunt, and #18 has a chat with Boy's Life.
PO Box 329 / Columbia, MO 65205-0329

TOXIC FLYER #16 / $2.00 ppd
The New Bomb Turks, New York Loose, Total Chaos, reviews, etc.
PO Box 39158 / Baltimore, MD 21212

UNDERGROUND ZINE SCENE #4 / $2.00 ppd
Much like Factsheet 5, minus the articles. No complaints here. Reviews and reviews of many zines from around the world, so why not send these people a copy of yours for more exposure and contacts?
John Ridge / 6611 Milligan Rd / Cass City, MI 48726

VERA KRANT #23 / $3.00 ppd
Freakwater, Spain, Deicide, reviews, tour dates, and more.
Vera / Oosterstraat 44 / 9711 NV Gronigen / The Netherlands

WHO RULES THE WORLD ? #1 / .50 cents or trade
Shant, reviews, comics, opinions, etc.
Nick Bell / UCSD / 9450 Gilman Dr / 925029 / La Jolla, CA 92092-5029

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Out Now/Ya salió el nuevo 7" de *Huasipungo*:

"Tiempos de Miseria y Lucha" **new 7" ep. Lyrics in Spanish with translations into English.**

Still available/ Aún disponible:
***Huasipungo*: *"Canciones Para Una Causa Perdida"* 7"**
***Huasipungo/Los Crudos*: *"Nunca Nada Cambia..."* split 7"**
All/todos los 7": $3,50 in USA, $3 en Latinoamérica, $5 world
(but you can get a break for a good reason/o más barato si tienes una buena razón)
Money order (out to Esneider) or cash only—NO CHECKS. Cheque postal (a nombre de Esneider) o efectivo—NO CHEQUES.
We have a lot more stuff: records, political zines and books, organizing booklets, contacts please write!! An SASE gets you a catalog. Además tenemos muchas otras cosas: más discos, fanzines políticos, libros, panfletos, ponte en contacto!!

Discos Sanjuanito
80-50 Baxter Ave #125
Elmhurst, NY 11373-1322 USA
Email: janeg@blythe.org

Punk Rock Records and CDs

Long Players, Extended Players, & Compact Discs

WitchyPoo/Everybody Looks Good In A Helmet (244) CD $10
Unwound/The Future of What (245) LP/CS $7 CD $10
Unwound/New Plastic Ideas (223) LP/CS $7 CD $10
Unwound/Fake Train (210) LP/CS $7 CD $10
Unwound (Honey Bear/PNMV) LP $7 CD $10
Universal Order of Armageddon/The Switch Is Down (224) 12" EP $6
Universal Order of Armageddon (Gravity) 12" $6
Team Dresch/Personal Best (Chainsaw) LP $7 CD $10
Elliott Smith (246) LP $7 CD $10
Elliott Smith/Roman Candle (Cavity Search) CS $7 CD $10
Sleater-Kinney (Chainsaw) CD $10
Pussycat Trash/Non Stop Hip Action (Slampt) LP $7 CD $10
Phranc/Goofyfoot (233) 10"/CS $6 CD EP $8
The Peechees/Do The Math (255) LP $7 CD $10
Juliana Luecking/Dream Cum Go Down (234) CD $10
Juliana Luecking/Big Broad (228) CD $10
Mary Lou Lord (238) 12" EP $6 CD $8
Huggy Bear/Weaponry Listens to Love (236) LP $7 CD$10
Huggy Bear/Takin the Rough with the Smooch (214)10"/CS $6 CD $10
Huggy Bear/Our troubled Youth Split LP w/ Bikini Kill (206) $7
Heavens To Betsy/Calculated (222) LP/CS $7 CD $10
godheadSilo/Elephantitus Of The Night (242) CD $8
godheadSilo/The Scientific Supercake (226) LP $7 CD $10
Free Kitten/Nice Ass (240) LP $7 CD $10
Excuse 17/Such Friends Are Dangerous (237) LP $7 CD $10
Excuse 17 (Chainsaw) CD $10
Emily's Sassy Lime/Desperate, Scared, but Social (254) LP $7 CD $10
Bikini Kill/Pussy Whipped (218) LP/CS $7 CD $10
Bikini Kill/Yeah Yeah Yeah Yeah, Split LP w/ Huggy Bear (206) $7
Bikini Kill 6 song EP (204) $6
Bikini Kill/CS-CD Version of the First Two Records (204) CS $7 CD $10
Bratmobile/The Real Janelle (219) 12" EP $6 CD $8
Bratmobile/Pottymouth (208) LP/CS $7 CD $10

COMPILATIONS

A Slice Of Lemon (100) double LP/CD $12 co-release with Lookout! Records
Rock Stars Kill (221) LP/7" $7 CD $10
Stars Kill Rock (207) LP $7 Cd $10
Kill Rock Stars (201) LP $7 CD $10
Want. Comp. Uno (Wantage) LP $7

7 Inches

Worst Case Scenario 4 song EP (Lookout!) $3
WitchyPoo/Mixed Metaphor (220) $3
WitchyPoo/Groaning Machine plus 2 (202) $3
Unwound/Mkultra b/w Totality (225) $3
Unwound/Kandy Korn Rituals plus 2 (205) $3
Unwound/Caterpillar plus 2 (203) $3
Unwound/Negated plus 2 (Troubleman) $3
Thrones/The Suckling b/w Young Savage (241) $3
The Third Sex/Mombies plus 2 (248) $3
Team Dresch/Hand Grenade plus 2 (227) $3
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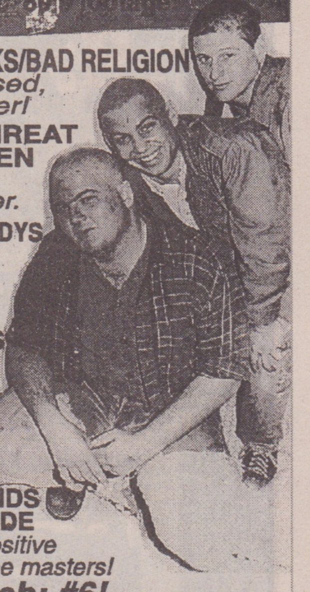

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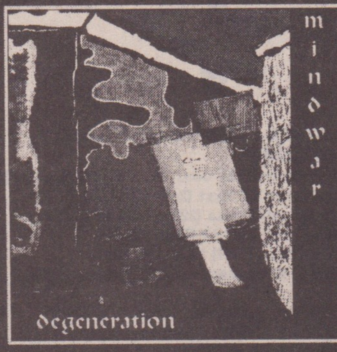

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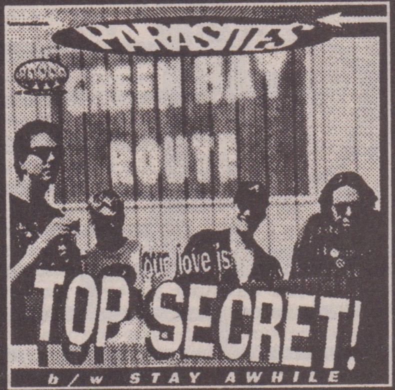

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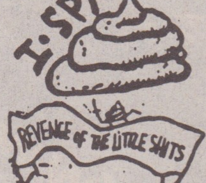

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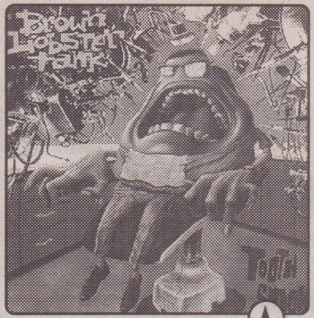

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		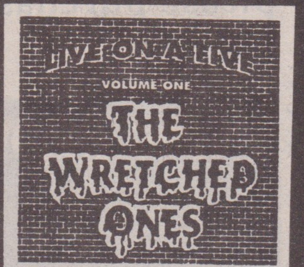
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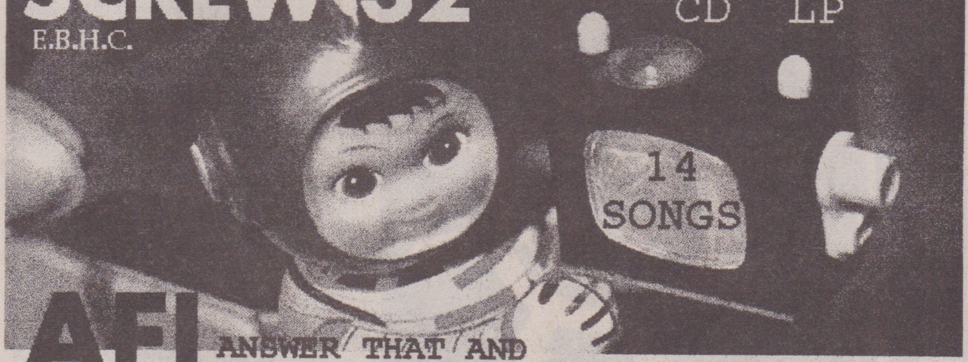

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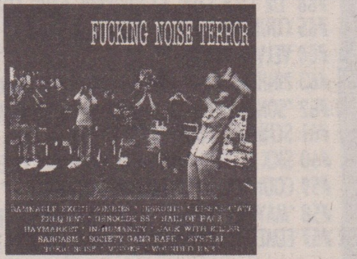

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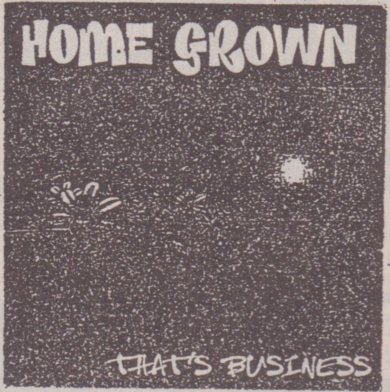

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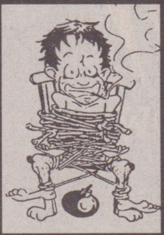

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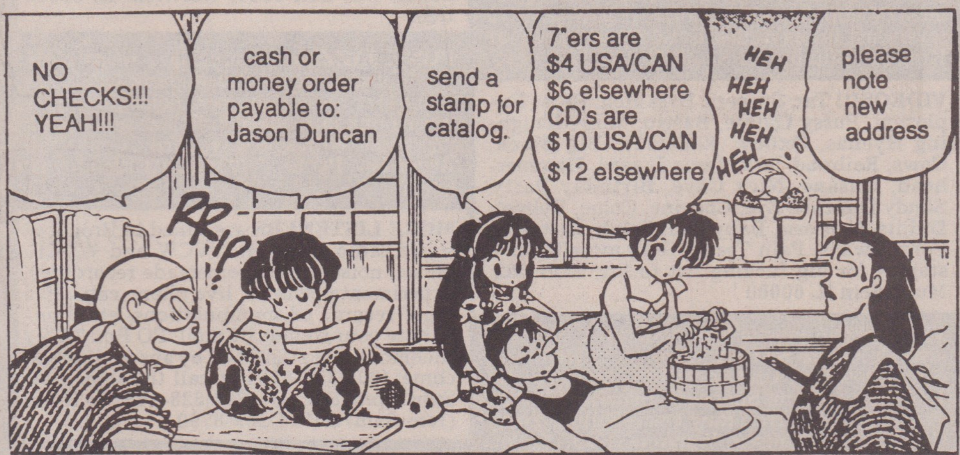

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JAIME PINA/BAD LATINO CD
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PHANTOM RATS/SHAKE SHAKE SHAKE CD/LP
Phantom Rats is one of the most promising Japanese punk rock band now. Featuring catchy melodies, powerful guitars and driving rhythm. They remind us the sound of Devil Dogs, Vacant Lot, Saints and more raw 70's punk rock. This is thier long waited debut album. Including 13 killer punk rock toons.

16 FOREVER/TOO MUCH TO LATE CD
16 Forever is a legendary late 80's pop punk combo from UK. They played Dictators style fun rock'n roll. Good songs with good rockin' rhythm. This is great reissue of thier first 45, 10"LP and unreleased cuts. Must listen!

CAPMUS TRAMPS/CURVES AHEAD LP
We present vinyl version of thier great rockin' CD. We use new hot rod style sleeve. Must for all punk rock fans.

SCRATCH BONGOWAX/ZERO CONFORMITY INTUITION LP
Also we present Southern California's finest, SBW's debut vinyl. Including 14 snotty punk rock songs. Wildest!

ADZ/TETSUO +2 7"EP
Brand new 3 songs EP from LA punk veterans. Including 2 killer originals and Pagans cover! Great relese.

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FIREWORKS/PRIME MOVER +1 7"
Texas madness' latest. This 45s includes 2 new raw rock'n roll toons. Very loud and noisy! Wow!

GREAT MANGOOSE/HONG KONG BABY +3 7"EP
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JIMMY KEITH & HIS SHOCKY HORRORS/HOOKER OR KING + 1 7"
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VIDEOS! VIDEOS! VIDEOS! PAL / NTSC. Over 3500 shows! Too many to list herel Quality shows, rare old stuff and hard to find new stuff. Send $1 or 55c stamped self addressed envelope for BIG list. Or call to find out about what you want 9am to 9pm Eastern time. Peter DeMattia 8 Haddon Road, Hewitt, NJ. 07421-2329 USA Phone (201) 8S3-4420

HELP! My Dog Is A Skinhead! the debut CD from the Piss Shivers is available for $ 6.00 postage paid. We play old school Punk/ HC and want your money! Make checks payable to: Cedric Crouch, 46 Oberholtzer Rd, Bechtelsville, PA 19505

COLLECTORS FROM RUSSIA would like to exchange Russian alternative music for alternative music form your country and all around the world. POB 142, Novosibirsk-99, 630099, Russia.

FOR TRADE (will sell too): Definitivos 1st 7" ('81 ex-Pigz), Rapers 'Pogo' 7", Ivy Green 1st 7", Ivy Green 1st LP, speedtwins 1st LP, Rondos 'Fight Back' 7", The Ex 'Disturbing D.P. 1st LP, Cheap 'n' Nasty 7" (Holland '87), Contingent 7" ('79 ex-Chainsaw) etc...send wantlist; need old US & Japan punk/hardcore/KBD stuff. Filip, Annuntiaten Str. 92, 8000 Brugge, Belgium.

VIDEOS!! (PAL-NTSC-SECAM) Mummies, New Bomb Turks, Teengenerate, Ramones 75-94, NoFX, Babyland, Royal Trux, Nine Inch Nails, Cock Sparrer, Red Alert, Sham 69, Death In June, Sol Invictus, Boyd Rice, and more. Looking for Riverdales, Tourettes, Cock Sparrer, Teengenerate. 1$ to Marco, Via Monteverdi 43, Palermo, 90145 Italy.

GG ALLIN funeral video: This 90 min. video contains GG's wake, funeral & headstone memorial. GG's grand finale. Decked out in his leather jacket & jock strap the rock & roll terrorist is laid to rest for his ultimate hellride. Taken from the original master tape. You'll never see another funeral & wake that's more unusual or outrageous. Send $30.00 US add $5.00 for overseas. Money order only. Write: Merle Allin/ 214 E. 24th St. #5B/ N.Y., N.Y./ 10010. Call (212) 889-8334. $1.00 XL list.

77 UK PUNK onwards. 2500+ records, cds, etc. Large SAE (UK), 2 IRC's (Europe), 3 IRC's (USA + Japan) to North Records/ 26 Hardhorn Way/ Poulton/ Blackpool/ FY6 8AE/ England. (Fax UK 1524 33111). Thanks.

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VIDEOS: PAL(UK) & NTSC(US etc.) NoFX, Exploited, Zounds, Pennywise, Propagandhi, Business, Poison Idea, DK's, Blitz, Queers, Conflict, S.Weasel, Schwartzeneggar, Operation Ivy, Subhumans, Guns n Wankers, GG, Dickies, Gin Goblins, Face To Face, Descendents, Damned, etc.etc. Over 2000 shows/promos/TV clips for trade/sale.SAE(UK), 2IRC's (overseas), or big trades list to: Dave, 50a Great King St., Edinburgh, Scotland.

VIDEOS!!! Tar, Surgery, Boss Hog, Blues Explosion, Pussy Galore, Bastro, Mule, Laughing Hyenas, Oxbow, Rapeman, Big Black, Cows, Railroad Jerk, Jesus Lizard, Hammerhead, Unsane, Nick Cave, Birthday Party, Sandy Duncans Eye, Codeine, Come, Helmet, Didjits, Neurosis, Babyland, Bomb, Distorted Pony, Swans, Pain Teens, 100's more!$1 or 3 stamps for big fucking list to:Jay, POB 562, Mundelein IL 60060

VIDEOS!!! Agnostic Front, Madball, Biohazard, Cromags, S.O.I.A., Slapshot, Wrecking Crew, Downset, Underdog, Into Another, Die 116, Orange 9mm, Snapcase, Bruisers, Rest In Pieces, Sheer Terror, Raw Deal, Killing Time, Crawlpappy, Nausea, Warzone, Supertouch, Accussed, Leeway, Insideout, Ouicksand, Gorilla Bisquits, Judge, Life Of Agony, 100's More!$1 or 3 stamps for big fucking list to:Jay, POB 562, Mundelein, IL 60060

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VIDEOS!!! Gift Horse, Crust, Lydia Lunch, Einsturzende Neubauten, Fastbacks, Die Kreuzen, Front Line Assembley, Ministry, Pearl Jam, Nation Of Ulysses, Offspring, Pink Lincolns, Pigface, Ramones, Rorschacl1, Samiam, Sebadoh, SNFU, White Zombie, Scratch Acid, Slayer, Napalm Death, Entombed, Metallica, Tool, Sonic Youth, Vision, Superchunk, 100's more!$1 or 3 stamps for hig fucking list to:Jay, POB 562, Mundelein, IL 60060

WANTS: Stalin-Trash LP, Aburadako-flexi, City Rocker-LP, Typhus-flexi, SS-LP/CD, Swankys-Hero LP+7", Gastunk-1st 7", Coward-flexi, etc...See other ad for trades+write for list Brian, P.O. Box 8511 , Warwick, RI 02888 USA

VIDEOS!!! Pixies, Breeders, Brutal Juice, Clawhammer, C.O.C., Pegboy, Oiler, Prong, Muffs, Silverfish, Smashing Pumpkins, Danzig, Ethyl Meatplow, King Carcass, Green Magnet School, Husker Du, Beastie Boys, House Of Pain, Karen Black, Janitor Joe, Pitchfork, God Bullies, Pressurehed, Ice-T, Fear, , Murphys Law, Pantera, Fluid, 100's more!$1 or 3 stamps for big fucking list to:Jay, POB 562, Mundelein IL 60060

TRADE: Rattus-Ratcage LP+Uskonto...12", Pandemonium-LP, Kuro-Fire live flexi, Poison Idea-Getting..., Record Collectors..., Pick Your King EPs 1st presses+colored vinyl, Gastunk-Vanishing... 12" + Gazime + Geronimo 7"s, Anticimex-Painkiller 12", Huvudtvatt/K.I.K.-LP, DYS-1st 12", Electrohippies/Generic-LP, Dropdead-ALL, etc Brian, P.O. Box 8511, Warwick, RI 02888 USA

PUNK JAZZ noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise punk jazz noise. With a no wave spritz. Coat - Tail Records / PO Box 607032 / Chicago, IL 60660

MORE LISTENERS are tuned to Broadcastatic radio show on WVCW and WDCE. Music, noise, rants, homemade recordings, experimental sounds, live phone calls, live tape/ record/ cd manipulations, etc. Contribute your sounds by mail: PO Box 7222 / Richmond, VA / 23221 or by answering machine: (804)359-5763 or call the show live: Sun(10pm-12am) @ (804)828-1061 & Thurs (1am-3am) @ (804)289-8790.

NIRVANA FANS. This is approximately 25 minutes of live footage in color shot at the Eagles Hall in Hoquiam, WA. In 1987 the band billed themselves for this concert as Ted, Ed and Fred. Video contains same line up as Bleach and Blew ep. $32ppd. US only. Positively 4th Street Records, 208 West 4th Ave., Olympia, WA 98501.

RECORD AUCTION! For sale or trade to highest bidder. Over 400 records. Estrus, Touch & Go, Sympathy, Subpop, Dischord, Get Hip, Alternative Tentacles, Rip Off, Etc. For free list: Ryan Romano, 601 1/2 Monroe, #24, Charleston, IL 61920. Phone: 217-345-6863.

FOR SALE: The Cooters debut EP is now on sale for $4.00ppd. Comes with 2 posters and a mess o' stickers. Buy one because we're too poor to take out real ads. P.O. Box 443, Oxford, MS 38655.

RARE PUNK records, cd's, cassettes, shirts, stickers, and badges for sale at low prices!! Adolescents, Subhumans, Misfits, Vice Squad, The Dickies, and thousands more. For huge 27 page catalog (and free sticker) send three stamps to: Dr. Strange Records/ POB 7000-117/ Alta Loma, CA/ 91701/ USA. coming soon to Dr. Strange Records: Brown Lobster Tank and new Skankin' Pickle records web site address http:// www.cyberg8t.com/drstrange"

THE LEWD: Need anything, LP, 7", videos, flyers, interview, toothbrushes. Same thing for the Neos, Leatherface, Germs, old Boston bands, Purricurr Pilnick, Old punk records from Iceland, Husker Du-Land Speed era videos. Send your list anyway. Buy or trade. Pascal, 494 Daiguillon #6, Quebec, PQ G1R1M2 Canada. Life sucks, kill yourself.

MAXIMUMROCKNROLL music classifieds

WANTED: Face to Face "One Big Day" cd, Fastbacks "Birthday" 7", Screeching Weasel "Punk Rock Hereos" cd; Vindictives "Party Time for Bootleggers" cd, any Pennywise shirts or shows. Mat (205) 841-5323. 2110 Sun Circle/ Fultondale, AL 35068

AIRPLAY MATERIAL wanted for punk/ grind/freefrom noise FM radio show broadcasting in the metro NYC/NJ area. Latest faves include: Cavity, 16, Lemons, Brainiac, Silver Salute, Serpico, Mothmen, Floor, Guzzard, Festering Rinyanyons, Mindrot, Rocket From The Crypt. Send to: Dian'es Kamikaze Fun Machine c/o WFMU 91.1 FM, POB 1568, Montclair, NJ 07042. Email - Daine@ wfmu.org. Tour info will be announced too, get in touch!

NEED ANY + ALL CD's, dubbed tapes, videos, tapes, EP's, LP's, comps., patches, etc...Disrupt, Destroy, Assuck, Antischism, Amebix, Zygote, Doom, Eow, Masskontrol, Misery, Defiance, Fleas+Lice, Nausea, Dirt, Deprived, Risist, Ass Rash, Cirrhosis, Final Warning, Naked Aggression, Sparkmarker, Hellspawn, Bleeding Rectum, Damad, Initial State, Oi Polloi, Blownapart Bastards, Crass, Conflict, Hiatus, Schwartzenegger, ABC Diabolo, Rorschach, Macabre, Grimple, Rudimentary Peni. Snap Her...Merlin, 5671 Guion Rd., Indpls., IN 46254.

GG ALLIN: Large list containing over 50 different items including records, CD's, T-shirts, tapes, stickers, and more. Send $1 USA for a complete listing to: Skeeter, Box 9561, Wyoming, MI 49509. Great prices and selection. The Outlaw Scumfuc lives on!

LITMUS GREEN- Punker Than Your Mom folks: we have your DAT but lost the friggin address! Please get in touch. Everyone, we are still working on that mail, look for a 5 song EP in the winter/spring 96'. We produced it this time, too! It sounds good, really. POB 5311, Glendale, CA 91221-5311.

SPUNKASFUK VIDEO has GG / Antiseen / Charles Manson / Sex Pistols / Cocknoose / Skrewdriver / Insaints / Rezillos / Fear / Viktor 44 & the Act Outs / the Queers / Bloody Mess / Serial killers / Punk porn / Shiteaters / Sd~M / Horror and Exploitation films / bizarre porn / and lots lots more! send your list or $3.00 (refundable with order) for the Spunkasfukspewsletter / Catalog (Rd I Box 1290-S, Clarendon PA, 16313)

VIDEO SICKNESS! Spunkasfuk video only deals with the most outragous tootage, at about 1/2 the price of other underground dealers. Enough blood, piss, and cum to fill a bathtub! Exclusive material and GG Allin footage that is'nt on Merels list. We do trades. Send $3 .00 (refundable with 1 st purchase) or your video list (Spunkasfuk Video, RDI Box 1290-S, Clarendon PA, 16313)

BAD ACID TRIP, ugly, noisy, thrash. One sided 9 song EP, 300 made, $3. Demo tape, 14 songs, $3. T-shirt $8. Thanks to all who helped us out on our recent west coast tour. Send cash or m/o (no checks) to: Kill Music, 6132 Romaine, Los Angeles, CA 90038. Make m/ o's out to Mike Sullivan, not Kill Music, thanks.

PSYCHORIOT SOUND has moved to POB 280555, Tampa, FL 33682. Available now: Sonabich-CD and the world famous Acid Orangutan now on CD. Now, compilation video of SPFD, Mo's, and Tampa's wackiest/most decadent bands available. A full 2 hour VHS (SP) for $9. Fuckin zee.

STOOPID SNOTTY PUNKOUT silliness. Ross Dailey/Sockeye split 7" $4ppd. US/$5 world. The address in MRR 148 review has changed. Send orders to: A.R.S., c/o Nib, 719 John St. West, Listowel, Ontario, N4W1B6 Canada. Coming soon Joltergeist/Chachi on Acid split 7". Distribution trades are cool.

FREE (L OR XL) T-SHIRT with purchase of the new release, Scherer/Unvarnished Pride. Rocktober magazine said this about it, "Poppy, well produced tunes with unpretentious street musicianesque vocals." Send $13 for a CD and t-Shirt/$10 for a cassette and t-shirt to :Auralart, POB 83, Forked River, NJ 08731-0083.

ACTION PATROL- The Weak Force LP out now! 13 energetic songs in the 90's version of early Dag Nasty/Swiz Melodic Hardcore. Catch them on tour of the southeast early January. Out soon- full lengths by Swank and Whirlybird. LP's are $6 ppd. to Pat Snavely, Whirled Records, PO Box 5431, Richmond, VA 23220.

OTHER MUSIC, indie rock, noise, punk, no old and rare punk. Used and cheap. Interesting reading material also for sale. Don't stand there like a cow, send postage now. Nick Johnson, 3405 Helms Street, #109, Austin, TX 78705. Free treats.

LOOKING 4: Anything by the UK band Leatherface, recordings of Mind Pollution Volume 1 comp., anything by Doom (UK), anything by the Police Bastards (ex-Doom) especially the split with Defiance. Will pay money or trade (records, toys, etc.) for these things. Write to Adam Harrell, 3609 Candlewood Drive, Bakersfield, CA 93306 USA, or call (805)-871-1953.

LOOKING FOR video tapers and traders who have shows by Avail, Archers of Loaf, Foo Fighters, Mudhoney, Nirvana, NoFX, Seaweed, Sunny Day Real Estate, and other good bands Your list gets mine. Dave, 1346 Wakefield Dr, VIrginia Beach,VA 23455

WANT YOUR BAND ON A COMP? Only $3, just send your tape to have song/songs included on punk/hardcore compilation. Band will recieve copy of final product. This is being done for your exposure, not my profit, the $3 is only to cover my costs. Send to J.R./ 3325 Branywine Ave./ Roanoke, VA 24018.

HELP!! Live shows for trade. Audio/video prefer audio. Jesus Lizard, JSBX, Jane's Addiction, Queers, Bikini Kill, Pussy Galore, Screeching Weasel, Crass, Sex Pistols, Sonic Youth, Pnacek Atter, Cure, Bauhaus, Joy Division—Erik Mohr, 5709 Woodberry Ct., Midland, MI 48640.

DEAD END KIDS Punk in Public 7" $3.00 pd. T-shirts $10.00 ppd. Send cash only to: Dead End Kids/ 918 Jacaranda Dr./ Lady Lake, FL 32159

THE FUMES - Ugly People CD only $8.00. 12 songs of energetic early 80's punk, So. Cal style. Fumes - Family Affair 7" split w/ Sheep Squeeze still avail. $3. POB 177/ Cypress, CA 90630

RECORD COLLECTORS! Rare Killed By Death and Back To Front 7"s. Tits, Maggots, Controllers, Rare GG, Amrep, Subpop, small indie label noise, Monster Magnet 7"s, Dischord, T&G, 70's punk, 80's hardcore, Misfits 7"s, color LP's. Full catalog and updates available for $1 + 2 32 cent stamps or 2 IRC's. Tim Welsh, 24 West Amherst St., East Brunswick, NJ 08816. USA.

WANTED: Ignition-both 7"s, Swiz-both LP's + 1st 7", Wide Awake-7" (Schism), Chain Of Strength-True Till Death, No For An Answer-7", Unity-7" (orig. or boot), Infest-Slave 12", V/A Generation of Hope- 7", Boiling Point zine, any videos by those bands. Dominic Pagoau, 631 Champ Fleury, Berni-eresm PQ, G7A1B7 Canada.

DIY SHOWS IN BOSTON!! We are putting on diy shows in various spaces in Boston. Our shows are all ages, cheap and alcohol free. We can provide gas money, floor space and some yummy food. Good diy bands get in touch. No rockstars and no attitudes. For a good time send info to: DIY Shows/ POB 471/ Allston, MA 02134

WANTED: Vindictives-Party Time 2x10" (any older stuff as well), Screeching Weasel-Ramones LP, Pervo Devo 7", Happy Horny 2x7", Jawbreaker/Jawbox-split 7", Jawbreaker-Unfun LP, Whak and Blit 7", Cringer-Take My Desires LP and Tikki Tikki Tembo LP, Crimpshine-Lame Gig LP, Santuary 7", Victims Of Society LP (pre-Vindictives) Boris The Sprinkler 1st 7". Great prices paid. Bob Easterbrook, 37 Edgecrumb Rd., West Milford, NJ 07480. (208)-728-1885, leave your number if I'm not there.

SELLING RECORD collection. Includes Lemonheads-Hate (yellow wax), Imminent Attack 7", Catherine 7", plus hundreds of punk, indie, some gothic 7"s. Also a few CD's and LP's. Many under $2. Send a SASE to David, 410 Castle Place, Apt. 4, Madison, WI 53703.

HOW MANY FUCKING bands exist in So-Cal? More than enough. That's why I'm doing a Stikky tribute album. Any and all interested parties please send material, tapes, etc. now. Jack, 205 Norton, Corpus Christi, TX 78415. USA.

IN/HUMANITY NEEDS YOUR help. We need photographs of anything or anyone to be included in the packaging of our next record. Persons who can get scraps, dupes, fuckups from photo-labs are especially vital to this project, Submissions of 75 or more photos gets you a free copy of the LP or CD, Nude or disgusting photos get you an extra bonus, Please send your stuff to New Clear Days, 919 Sumter Street, Columbia, SC 29201. Thanks. Your time in this matter will be greatly appreciated.

UGLY. It is a zine. #2 out now with true stories of dead bodies and ugly people. $2ppd. Or you can contribute a story from your own personal experience to issue #3. Topics are: insanity and ghost stories, this time around. Send orders, artwork or submissions to: Ugly 304 East Olive, Apt #5, Seattle, WA 98122. Story Deadline March 1996.

ARE YOU INSANE? Contribute your insanity story to Ugly. Have you ever been called insane, felt insane, been treated insane? Know any insane people? Write out what that was like, and send it to me for issue #3 of Ugly zine. Also, got any ghost stories, especially from personal experience? Send your story to: Colleen Ugly, 304 Esat Olive, Apt #5, Seattle, WA 98122. Story deadline is March 96'.

THE BERSERKERS "Whiskey & Leather" 7" punk rock for leather-wearing, beer-guzzling sluts of all types. Send $3.00 US cash to Killing Pig Records, 522 N. 74th St., Seattle, WA 98103. Send stamp for free catalog.

MAXIMUMROCKNROLL music classifieds

WANTED: Ism-Diet, Zoundz-Curse, Lewd-American, Purrkurr Pilnick-10 song 7", Neos-1st 7", Target of Demand-Ruins, Loud 3D book, Big Boys- Fun + Towel, Have: Vopo's-LP, Genetic Control-7", Madhouse-12", Slander-LP, Jerryz Kidz-7", and a lot more. I Buy or trade, send list anyway. No rip off! Pascal, 494 Daiguillon #6, Quebec, PQ, G1R1M2, Canada. I also want most of Leatherfaces LP's and 7"s.

SMASH MOUTH! wanted singer/ frontman for midwest h/c punk band. Have demo & 7" out on Beer City Records; many other vinyl projects in works. We like short, brutal songs, political/ personal lyrics. If you are in area codes 414, 708, or 312 give a call! 708-746-8306 or write POB 163, Winthrop Harbor, IL 60096.

LOOKING FOR - Queers "Grow Up" on Shakin' Street records, old episodes of "Nite Flight" on vcr tape, info on punk bands and shows in Ecuador. David Toscano from Mass,. I lost your address for our trade, please write. Carin Luhrs/ 95 Main St.#3/ Keene, NH/ 03431 or cl@keene.edu

UMMM...I lost some addresses. Someone sent me $14 for 2 t-shirts and I also owe someone an Absolution 7". Send me your addresses again, so I can clear this up. Noah Gordon/ POB 408/ Boston, MA/ 02102-0408. Tim wrote the words to jelloland, and Ravi helped. That's illegal in three states: MA, CA, and FL.

VICTIM RECORDS is looking for hardcore bands for future vinyl releases. Send demos. Victim Records/ POB 34921/ Phoenix, AZ/ 85067-4921

HARDCORE, crust and grind by mail. Check it out - new update every week, full catalog available for a stamp. Fastest and most dependable mailorder around. Crazy shit all the time. Vacuum Records / POB 40959 / San Francisco, CA 94140

THE DAMNED, "promo poster" for 1st 7", New Rose/ Help. (original line-up). $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/ Three Cord Rock. $10 ppd. Cash or Money Orders only to D. G., P.O. Box 46881, Mt. Clemens, MI 48046. Inquireies SASE.

RARE Punk records, cd's, shirts, badges, stickers, colored vinyl, and a ton more for sale at low prices! Stuff like: Vice Squad, Special Duties, Social Unrest, The Dickies, Partisans, Subhumans, Misfits, DOA, and thousands more. For a free sticker and huge 30 page catalog send three stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701 USA or web page at http://www.cyberg8t.com/drstrange

NEW on Dr. Strange Records: Gameface lp/cd/cass "Three To Get Ready", Rhythm Collision lp/cd/cass "Clobberer" and Brown Lobster Tank lp/cd/cass "Tooth Smoke" lp/cass; S7.00 ppd U.S./S10 ppd elswhere, cd: S10.00 U.S./S12.00 elswhere. Send cash, check, or money order to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701 USA. http:llwww.cyberg8t.comldrstrange

ALIENS AND STRANGERS "Bloodfix/ Devil Girl" 7" available for $3.00 in North America, $5.00 foreign from Space Race Records, 8009 Rothford Lane, Harrisburg PA 17112 USA. Limited edition of 500 on white vinyl. Checks and money orders payable to Jonathan Bell.

PAY NEUTER 1st 7" "Give Up The Ghosts" out now! Powerful hardcore. $3ppd/ USA $5ppd/ world. Victim Records/ POB 34921/ Phoenix, AZ/ 85067-4921

"PRETTY UGLY" a 4-track live split 12" featuring the Dragons and C.L A. Only 230 copies will ever be made. Handmade covers, numbered. The Dragons are best compared to the Heartbreakers/Stones/Replacements and C.L A is "acoustic/minimalist punk scuz with good songs" (MRR #149), well at least for this show. $10 to Scamrama, 13454 Poway Road #32 i, Poway, CA 92064

BILLY CHILDISH/Headcoats/Hsadcoatees- Any information would be appreciated. Flyers, inteviews, reviews, videos (info on...), discography, photos, etc.,. Jerry /14 N. Peoria #3E/ Chicago, IL 60607 USA.

DO YOU PLAY guitar? 86'd is looking for a female punk in the NYC area. Call Kendal(212)254-3104/613 E.6th st. #1a, NY, NY, 10009. Also to the guy that wrote the crazy letter, I lost it, sorry. Write back, I'll send you a shirt. . . miss you Amy & John. . . cheers !

PUNK/HC 7" for sale- Minor Threat, Husker Du-first, Descendents-Fat, Process Of Elimination-comp (Meatmen), Deep Wound, GG Allin, Crass label, other stuff. Send SASE for list/prices: Leipziger, 7B Allen, Burlington, VT 05401-4345.

DAGGER DISTRIBUTION- carries new Retch UK releases. Brand new Sanity Assassins vs. White Pigs- Dead Man's Hand 20 song CD. Amazingly brutal hardcore by both bands. $10ppd. cash only. Dagger, POB 380152, East Hartford, CT 06138-0152.

MISSED THE BOAT? Queers-Rocket to Russia LP $35 ($37 foreign), Vindictives-Leave Home $35 ($37 foreign), Queers-Suck This LP (orange vinyl) limited to 100 $35 ($37 foreign). Will trade any of these for Queers-Shout at the Queers LP with bonus 7". Jason Duncan, POB 453, Clemson, SC 29633-0453. USA.

SEND STUFF FOR AIRPLAY. Somatogamy Fridays at 9pm on 89.1 fm, Monkeywrench Pirate Radio, Seattle, WA. This show gives a voice to music unplayed on commercial and college radio. Somatogamy focuses on sound sculptures, experimental instruments, noise, and punk; although Monkeywrench has a variety of open-minded dj's and shows. POB 95595, Seattle, WA 98145 2595.

PUNKRECORDS SETSALE, private collection, +1500 items, 77-85, European, American, Japanese 7"s and LP's, Oi!, anarcho, killed by death stuff, hardcore: Stalin, Kids, Pigz, Antisect, Business, Really Red, Youth of Today, Judge, Unity, Teen Idles, Helmettes, Gism, Big Boys, Hubble Bubble, Skrewdriver... it's all hear. Send 1 IRC for list to: Nathalie V., Nieuwpoortse Steenweg 459, Ooostende 8400 Belgium! No trades!

9-VOLT TONGUE-loudest band in the world. 4 song cassette & 2 song 7" either one $3.50 ppd US, $5.00 world or both for $5.50 US, $7.00 world featuring ex-Wheelchair M.F.'s/ Who Cares, Right. Confinement Records, 433 #B Bayberry Pte. Grand Rapids, MI 49504, USA.

VIDEOS OF DALLAS-Fort Worth, Texas Area shows: Bikini Kill, Slant 6, Zeke, Today Is The Day, Brutual Juice, Lungfish, Norman Mayer Group, Godhead Silo, Bugskull, Cherubs, 16 Deluxe, Comet, Factory Press, Engine Kid, Baboon, Glue, Gut, Zeke... Write Ben Lynn, 225 Bryan, #4 Denton, TX 76201 for prices and info.

BANDS, LABELS, I want to distribute your stuff. Send samples and terms to: Jason Butler, 6881 Amherst St., San Diego, CA 92115.

I'M LOOKING for Brotherhood - 7", Minor Threat - In My Eyes 7", Up Front - Spirit LP (original), Misfits - all 7"/ LP's/ videos (PAL), MDC-Multi Death Corporation 7"/ Chicken Squawk 7"/ John Wayne 7", Fu's - My America (original)/ Kill for Christ LP, DRI - Dirty Rotten 7", Septic Death - Burial 7"/ Time Is The Boss 10", Negative Approach - 7", SOA - No Policy, Dicks - Peace? Go - LP, Dresden 45 - 7"s or LP, (Impatien) Youth - 7"/ Frontline 7", Bored Youth - 7", Antidote - Thou Shat Not Kill 7" and other Hardcore - Punk stuff from the 80's. Please send your list or your offer to Thomas Mayer Bidemsstrasse 15, 7310 Bad Ragaz, Switzerland.

WANT NOFX SHIT: I want NoFX stuff and I want lots of it! Anything from videos of concerts, interviews, live bootleg shit, posters, gig flyers, photos concert crap, the works. Send a stamp and write to Dan, 1 Capri Dr./ Roslyn NY 11576. Include description of items and phone # if possible.

WANTS: LP, 7" HC - punk for sale or trade, Rest in Pieces, Agnostic Front, Big Boys, Welcome to Venice, SSD, Minor Threat, Suicidal Tendencies, Beowulf, Sheer Terror, Warzone, Chain of Strength. Please send your list to Axel Herrmann, Emser Str. 19, 12051 Berlin, Germany.

SATAN LOVES US and so will you. We are blacklisted from Louisville, the hardest edged rock-n-roll band in the whole god damn US of A. Write us so you can bugout and trip on our shit. Free stickers, cheap tapes, and other garbage. Send letter to: King Fetus, 9609 Chapel Hill Rd., Louisville, KY 40229.

FREE TAPES of "The Hetero -Hecklers" from Louisville. If you like punk rock with a keyboard twist, write now to: King Fetus, 9609 Chapil Hill Rd., Louisville, KY 40229.

VIDEO TRADER FROM ENGLAND: Great quality, massive list, record/playback NTSC (USA) and PAL (Europe). Pistols, Damned, Clash, Buzzcocks, Ramones, Jam, Stranglers, Sham, X-Ray Spex, Subs, Ruts, SLF, All, Dag Nasty, Down By Law, DK's, Snuff, Green Day, Misfits, B. Brains, B. Religion, Husker Du, Discharge, Nirvana, Mudhoney, REM, B. Tom, Lemonheads. Send lists to: LOL, 7 Milfield Rd., Ramsgate, Kent CT12 6QW, England.

WANTED: Lemonheads all way to cleaners, Shudder to Think 1st Lp, 7"s, Sound Garden Sub Pop One, Napalm Death/S.O.B. hard vinal, Buzzcocks old stuff, Crossed out 7", no comment, common senceless old Gibson or Fender guitars. Trade or buy BRI 4623 Oak River Cir., Valrico, FL 33594. Call day 1-800-845-9858 night 1-813-661-3554 leave mes.

PUNK PUNK PUNK rock band defunct, but 5 song 7" red vinyl single still for sale. Only $2 ppd. If you're into early punk yous will dig this. Hit Men Entertainment, 1831 Bluemont Ave., Roanoke, VA 24015.

TRADE TAPES WITH ME Tape me your favorite records or send me a mix tape, and I will do the same for you. I like all kinds of punk/hardcore. Also, want pen pals, so write: Brandon Finnegan, 55 Red Jacket Pkwy., Buffalo, NY 14220-2010.

MAXIMUMROCKNROLL music classifieds

AUCTION: (O P/Ex condition): Rest in Pieces: My Rage LP, Warzone: Don't Forget...LP, Where The Wild Things Are LP, Y.O.T.: Break Down The Walls LP, Sheer Terror: Just Can't Hate...(test pressing), NYCHC 1987 Together 7", Judge: NYCrew 7", Underdog! 7", Crippled Youth 7", Side By Side: You're Only Young...7". Write/Call: Laura, 1338 Differin, Windsor, ON, N8X-3K1, Canada (519)254-0690.

TRADE OR B/O - I have a couple copies of each and all are factory sealed!!! Haywire: Private Hell 12", Detonators: Emergency 12", Jones Very: Radio Wave 12", Prevaricators: Snub 12", Shaved Pigs: Cheers 12", Vicious Circle/Perdition 12", Salad From Atlantis 12", plus tons more on all formats. Send a stamp for a list. Curt RFR PO Box 1676 Amherst NY 14226

TRADE OR B/O - I have a couple copies of each and all are factoly sealed! ! ! Sewer Zombies: Reach Out 12", PreMetal Syndrome: PMS 12", Impulse Manslaughter: Logical End 12", V/A Sounds Of USA Cities #2 12", Shovlhed: Stove Boy 12", plus tons more on all formats. Send a stamp for a list. Curt RFR PO Box 1676 Amherst NY 14226

VINYL FOR SALE. N.Y.H.C./U.K. Peace Punk/Emocore/classic rock. Inc Token Entry; "From Beneath The Streets", Agnostic Front, Bold, Chain of Strength, Chumbawamba, Jawbreaker, Bosstones and more!! Send stamp for list. Treb 750 Crawford Ave, Brooklyn NY 11223

BOOTLEGS CD'S FOR SALE at 10$ and 20$ x double. Green Day 2cd, Offspring 2cd,Ramones,Nirvana 5 titles, Sex Pistols, N.I.N 6 titles, L7, Rollins, Babes in Toyland, Hole 2, Marylin Manson, Helmet, Sugar, Porno, P. Jam 3, R.A.T.M., Primus, S.T.P. 2, Tool, Black Flag, Pavement, Jane's, Therapy, Bad Religion and many many others. Write for a free list: Preziosi Sergio, Lungomare P. Toscanelli 206, 00121, Ostia Lido, Roma, Italia or fax +39 6 5911825

LANDFILL, Washington industrial heavy crust doom band is looking to appear on any animal rights comps. We have a cassette available for $5ppd. plus a CD for $14ppd. (world). Send a stamp for stickers plus info. Write: Steve Schimelpfenig, 2000 East Mill Plain #214, Vancouver, WA 98661.

BOOTLEGS! $5 EACH- Offspring-Dallas 1994, Pavement-Stray Stack 12/14/92, Pavement 6/11/92, Pavement-Sacramento 5/19/92, NoFX + Bad Religion from 93' England, NoFX-England 94', Pixies-Holland 4/14/88, Frank Black-2/22/91, Sonic Youth-7/4/92, Pixies-8/10/89, Pixies-Lido Beach, Velvet Underground-3/15/89. Cash/Check/ MO. Herbal Ecstasy $15. DJ mixed tapes of trance, hardcore, house, $4. Ryan Williamson, 4822A Varsity Drive NW, Calgary, Alberta T3A1A3.

VIDEO/AUDIO TAPED shows for sale or trade. Bloodlet, Born Against, Citizen Fish, Conflict, Cupid Car Club, Downcast, Earth Crisis, Embrace, Fugazi, FYP, Minutemen, Misfits, Nation of Ulysses, Rites of Spring, Samhain, Schlong, Seaweed, Sick of It All, Subhumans, Uniform Choice, and many more. Send two stamps or list to Jaret, 8652 Lyonia Drive, Orlando, FL 32829.

CLASS WAR the most unruly tabloid, full of news, views, action, excitement, and a good laugh send $2 to Bristol CW, PO Box 772, Bristol, Avon, BS99 1JL, Avon, UK.

16 YEAR OLD DRUMMER looking to form a punk band, most likely with people from the San Jose area. I am into bands like Fifteen, Naked Aggression, Screw 32, Operation Ivy, Swingin Utters, Quincy Punx. Please write with info!. Thanks: Brian Hamlin, 17114 Shady Lane Dr., Morgan Hill, CA 95037.

DEAD MILKMEN- If anyone has or knows where I can get an original copy of 'Now We Are 10', I would be much obliged. Also looking for a guitarist and singer in the Chicago area to complete Dead Milkmen cover group. Anyone else who thinks the Cows are the shit, get in touch. Jason, 5N100 Pintail Ln., Bartlett, IL 60103.

ANARCHIST, FEMINIST, situationist, green, anti-fascists, books, records, tapes, CDs, patches, hooded tops, etc. Get our massive 8 page catalogue $1 postpaid from: D.S.4.A. Box 8, 82, Colson St. Greenleaf Bookshop, Bristol, BS1 5BB, Avon UK.

VIRTUALLY SPOTLESS has moved! Records in stock and for sale by Jihad, Grout, FYP, Stun Guns and others. Bands/ labels/ stores get in touch for either mailorder or distribution. Send a stamp to Ryan, 310 Seventh St. #2, Jackson MI 46201.

MOTORHATE, DISCORD, Alternative Tentacles, Crsss, Class War, Blurg, Rugger Bugger, Really Fast, Words of Warning, Attack International, Allied, AK, Pressure Drop Press, Noam Chomsky, John Yates, Rollins, Malatesta, Zapata, the list is endless, get it, send $1 to D.S.4.A. Box 8, 82, Colson St. Greenleaf Bookshop, Bristol, BS1 5BB, Avon UK.

RECORDS! Write for a huge list of over 2000 7"s and other odds and ends. Hard to find demo's, a few LP's and more. Most out of print titles at reasonable prices. Quick service to boot. Write: Bedruck Records, PO Box 452, Monroe CT 06468.

DS4A Distro for a massive catalogue of records, CDs, fanzines, books, baseball caps, tapes, badges, posters, t-shirts, etc. Send $1 or 2xIRC or UK stamps to D.S.4.A. Box 8, 82, Colson St. Greenleaf Bookshop, Bristol, BS1 5BB, Avon UK.

VIDEOS! VIDEOS! videos! videos! PAL/ NTSC. Free transferring to any world system! Quality shows, rare old stuff, hard to find new stuff. Send $1 for BIG list. Or call to find out about what you want. Wow! Over 3500 shows of Punk, Riot, Hardcore, Industrial, Ska, Rockabilly, Alternative. Peter DeMattia, 8 Haddon Road, Hewitt, NJ 97421-2329 USA (201) 853-4420.

DIRT we have loads of new goodies, Dirt/ Extinction of Mankind 7" and Scent of the Kill 7" $7 USA, $6 Europe, £2:75 in the UK, Dirt live in Germany LP $14 US, $12 Europe, £6 UK. Post paid from D.S.4.A. Box 8, 82, Colson St. Greenleaf Bookshop, Bristol, BS1 5BB, Avon UK.

VOCALIST and guitarist looking to j/f hardcore band-sick of it all, total chaos, etc... Located in LA area. No flakes or KROQ punkers! Eric, (909) 596-6841, 235 W. Grove St. #G7, Pomona, CA 91767.

A.O.S.3.-Diversionary Tactics new LP and AOS3 on a Knight Train 12" due soon from Inna State Records, PO Box 116, Bristol, BS99, 1JL, Avon, UK, Send $1, 2xIRC, UK stamps for further info.

2000+ 7"S FOR SALE! New label/ fanzine/ mailorder needs your support to get started. Free large catalog. Something for everyone. sXe, hardcore, Oi!, punk. Rare, ltd. editions, colored vinyl, first pressings. Whatever's your poison. Write: Bedruck Records, PO Box 452, Monroe CT 06468.

BANDS SELL YOUR records and stuff here, through my diy mail order catalog. It works as so: you send 5 - 10 copies of whatever, we put it in the catalog. If it sells we send you all the money. This is not a rip off! I just want to help lesser known bands sell their stuff. Home Aid Productions/ 2706 Pioneer Ave./ Pittsburgh, PA 15226-2034

VIDEOS COMPILATIONS for sale: early 80's hardcore (B.Brains, Misfits, M.Threat, Husker, Necros, Descendents, 7 Seconds, Neg. Approach..), Nirvana, Pavement, Beasties, Jon Spencer, Op.Ivy/Rancid, Melvins, Girrl bands, Dinosaur Jr,. Ice Cube/ Cypress Hill, Misfits, PJ Harvey, Rollins, Janes Addiction. Send 50¢ or stamps for catalog: Oogy/ 3509 Bannerhill Ave., Mississauga, Ont./ Canada L4X 1V3

CONFLICT coming soon, all the 7"s and videos (Euro, OZ, and UK only), LPs, CDs, and tapes, plus new live LP 24 tracks, official bootleg LP only $14 (US, rest of world); $12 (Europe); £7.50 (UK) post paid. From D.S.4.A. Box 8, 82, Colson St. Greenleaf Bookshop, Bristol, BS1 5BB, Avon UK.

RDF- Raggamuffin Statement new LP, studio, weird mixes, and live. A must for all! LP $15 US/rest of world; $12 Europe; £7.25 UK, CD $14 US/rest world) $13 Europe; £7.75 UK post paid. From D.S.4.A. Box 8, 82, Colson St. Greenleaf Bookshop, Bristol, BS1 5BB, Avon UK.

KNUCKLEHEAD-The classic ska-punk band from Bath, have a live tape, a benefit for Anti-Fascist Action, send $8 USA/rest of world; $7 Europe; £3.65 UK. Still left the excellent "Go-Go Rockers" 7" $5 USA/rest of world; $4 Europe); £2.50 UK, all post paid from D.S.4.A. Box 8, 82, Colson St. Greenleaf Bookshop, Bristol, BS1 5BB, Avon UK.

CRASS, CONFLICT, Subhumans, Amebix, Doom, Ex, Zygote, Culture Shock, RDF, Dub War, AOS3, Blaggers Ita, Spitboy, DKs, and 1000 more, send $1, 2xIRC, UK stamps to D.S.4.A. Box 8, 82, Colson St. Greenleaf Bookshop, Bristol, BS1 5BB, Avon UK.

LOOKING FOR the following stuff: Psycho Sin- 7", Crossed Out- 7", Sore Throat- Anything, Pestilence Box (inc. Rupture 5") and more. Send your Want/Trade list to the following address: T.H.A.G. / Postfach 1114 / 38156 Vechelde / Germany

TRADES (no shit): Dicks, Ebenezer & The Bludgeons, Plugz, Next, Shitdogs, Urinals, other KBD ilk. Wants: Leftovers (OZ), Babeez (OZ), Young Identities New Trends (OZ), Gentlemen Of Horror (CAN), miscellaneous US. For sale (US postpaid): Authorities - Puppy Love LP $7, Nervebreakers - We Want Everything CD $9. Ryan Richardson (former Motley Crue vocalist), P.O. Box 49984, Austin, TX 78765. (512) 708-9906

BASS PLAYER and drummer needed for a loud punk rock band in Pittsburgh, PA. Chaos Driver. No MTV wanna be's here... just two diy guys who are very angry with the current punk trend! John at (412) 571-1292

MAXIMUMROCKNROLL classifieds

OPEN ADOPTION gave my son the very best start in life. I chose his parents. If you're pregnant, unsure what to do, call nonprofit center: 1-800-877-OPEN.

TOYS WANTED: Star Wars, GI Joes, Superhero. 1970s to new stuff, like Batman Animated. Write for my 5 page record list or send your toy list, I'll make an offer to buy. Rob Cleveland, 1705 Gateway, Middleton, WI 53562.

GET YOUR COPY OF Mr. Blank Contact zine. This is a totally non project project so send in scene reports, demos for review, stories, interviews for the next issue. Classifieds—.25 ¢, Ads—$2.00, Zine $1.00 o.b.o. Mr. Blank is being passed out at shows & record stores in the LA/ Orange County area, & worldwide distribution. Write to Heckle & Jeckle, 27361 Sierra Hwy Space #185, Canyon Country, CA 91351, USA

SPIKED LEATHER, bondage, s-m. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for leather ware? Guaranteed highest quality at low prices. custom orders also made. Send one .32 stamp for catalog to: B. Leather/ 3217 Wilmington Pk. #19/ Kettering, Ohio 45429

FAMOUS HARDCORE OF PUNKLAND "zines." #4 Soldier Dolls $1.00 each postpaid. #5 Fatal Error, #6 Offenders, #7 Hates $2.00 each postpaid. #8 Early Mighty Sphincter $4.00 each postpaid. #910 Apocalypse Hoboken $3.00 each postpaid. All six issues for $7.00 (outside USA add $3.00 minimum for airmail). How to order: USA: payable only by US postal money order, available at your friendly local US post office only. Outside USA: payable only by same equivalent of IRCs requested only. Craig Hill, POB 987, San Carlos, CA 94070. No checks/ no cash. Eleventh anniversary deadline March 15th 1996.

A CATALOG for everyone! Fractal cards, books, stickers, and gift wrap. Also, lotions, Japanese incense/burners, tarot decks and books, leather whips and roses, handmade sand candles, fully interpreted astrology charts, have your art (or whatever) made into stickers and much more! Send $1 cash (credited towards order) to: Eclectic Groove/ POB 12105/ Berkeley, CA/ 94712. Or leave your address (510)843-7617.

FAMOUS HARDCORE Of Punkland T-Shirts. Punks spend their money on other punks and not corporate fat cats. T-Shirt reads "Famous Hardcore of Punkland zine Anti-EMI, Anti-Caroline Anti-Major label." T-Shirt printed black on white only large size only. USA $12. ppd-US Postal money order available at your local freindly post office. Outside USA $15. ppd. Send amount of IRC's to cover the cost. Only payable to: Craig Hill, POB 987, San Carlos,CA 94070 USA.—No Checks' —No Cash' MRR Believes in free Speech'

WINGNUT: THE FANZINE of eternal youth. Reborn out of chaos and garbage. %1 pages + 17 page "weirdness section". Free flexi-disc (Secret tars/ Trollin Withdrawal / Fat Day) Send $6 to: Wes Wallace, PO Box 603128, Prov., RI 02906. Checks payable to Wallace.

TYPICAL SXE RAVE BOY seekds rad pen-pals. I dig: hardcore, moby, angels, d. barrymore, manga, etc. I'm sXe and vegan, mellow, and silly too! Tim Cabana, 601 S. Washington St. #4, North Attleboro, MA 02760.

SINNER'S BIBLE! Kink! Satan! Vampires! Hallucin¢gens! UFOs! Comix! Tax Protest! Free Things! and more! Three measly bucks gets you this 80-page compendium of organizations dedicated to snubbing their noses at authority, letting their hair down and living the wild party! It's the most fun you can have in the mail. Send $3 cash, check or mo payable to Sticky Green, Po Box 27663, LA, CA 90027-0663.

HEY! HEY! HEY! Hey! Hey! Wanna make money and feel good about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store-keep 1/2 the money for yourself! It's fun, and all the dough goes to an AIDS center. Write! PO Box 53832/ Lubbock, TX 79453. (806) 794-9263.

22 Y/O male looking for femal pen-pals from all over. I like NIN, house, underground, and classical. I'll be out soon. Hobbies: skiing, guitar, vacation, beaches. I'm a college student. Help... I will exchange photos, poems, great conversation and more. I will respond to all. Joe Rice #295-367, P.C.I. P.O. Box 209, Orient, Ohio 43146.

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog: Lion's Mark Ind./ Box 1753/ Iowa City, IA/ 52240

BORED DESERT DWELLING queer guy in search of stimulation. Into punk, noise, jazz. Want to explore fringe queerdom. Send funky homopunk shit (letters, pix, vids) to: Stephen, 118 South 5th Ave., #120, Tucson, AZ 85701.

WELCOME TO SUBURBIA! I'm surrounded by kids with a flicker of Joe Camel in their eyes. the words of Joey Vindictive ring in my ears. I'm glad to be a reject in their world. It's not my world anymore! Lookout! Open minded girls & boys please write! Rob H./ 501 Viscount Crescent/ Sherwood Park, Alberta/ T8A 4K6/ Canada

ATTN: Females-Wanted pictures of body piercings, tattoos, brandings, or write if you have anything interesting to say. Hank/ PO Box 721/ Southwick, MA 01077.

VEGAN, PUNK, BI-CHICK into Amebix, Dirt, Rorschach, Doom, Gaia, Quebec hardcore and female grindcore bands. Also into zines (trades?). Seeking correspondance, especially with females (but not exclusively) English or Franssa 'sti! Send letters and or bombs to: Chantal, Box 89015 Mont Bleu, Hull, Quebec, J8Z 3M1, Canaduh.

ATTENTION SXE KIDS - I'm selling a 1987 "X" swatch to whoever makes the best offer. Tim Cabana, 601 S. Washington St. #4, North Attleboro, MA 02760. Include phone number.

PUNK, 28, into Sex Pistols (Sid), GG Allin, Germs, Joy Division, late 70's punk & scum-punk, individuality & nihilism, looking for contact to other punks, freaks, rebels, outcasts, underdogs. I hate stupidity, hypocrisy & unoriginality. No poseurs, pseudos, trendies or dogmatics - fuck off, you suck! Write to: Otto Valentin (Wally Rat) Schliemannstr. NR. 39, 10437 Berlin, Germany.

99% IS SHIT! Do you think that most people suck? Are you angry, pissed off and tired of this world? Well so am I. The end of the world is imminent. Society & civilization will (and must) fall apart. It already happens, every day. Destroy! Write to: Otto Valentin (Wally Rat), Schliemannstr. NR. 39, 10437 Berlin, Germany.

RARE BRITISH PUNK/OI/HC Set-sale 1800+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel/Fax: (01462) 433089.

WANTED: Anything by Screeching Weasel that is out of print especially Screeching Weasel s/t, Ramones LP, Happy Horny, Gay and Sassy. Also need Riverdales/Screeching Weasel videos, t-shirts, The first Schlong record on Very Small Records (CD form if possible) and Schlong t-shirts, Boris The Sprinkler Drugs and Masturbation 7" clear vinyl. Write: Karl Lippid, 5211 Elmgate Orchard Lake, MI 48324.

SOUND IDEA DISTRIBUTION - Send $1 US, $2 foreign for current catalog. Send samples and working terms. Store open now in Brandon, FL. Sound Idea, PO Box 3204, Brandon, FL 33509-3204, USA. Call (813)653-2440.

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SURE I'LL CARRY your stuff! Send samples and working terms to Sound Idea Distribution, PO Box 3204, Brandon, FL 33509-3204, USA. Sound Idea store open now in Brandon, FL. Call (813)653-2550.

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea, PO Box 3204, Brandon, FL 33509-3204, USA. Sound Idea store open now! Call (813)653-2550.

TO GET A COPY of the Unlearned zine (PA and MD scene), with our tee catalog (ska, skin, xxx, and other cool shit too) send a$1 to: The Attitude Shop, POB 64, Greencastle, PA 17225. (717)-597-9065.

HEY FUCK STICKS, send $1 to get the catalog of books and stuff by WB Massey, the white trash garage poet of cowtown and beer drinker godhead of the world. POB 2044, FTW, TX 76113.

BACK ISSUE MAGAZINES: Rolling Stone 60-90's, NME, Goldmine, UK mags, etc. Mostly mainstream, buts lots of punk/indie too. Stamp brings detailed catalog, and gets you on my mailing list. Specify artist wanted. Fast service. Dennis, POB 443, Owasso, MI 48867-0443.

WHAT'S YOUR POISON. Videos, all genres. Music, fringe, sex, conspiracy, cult, bizarre, horror, and cassette tapes and other stuff. For cheap, fast service send $1 and 2 stamps for catalog. Dunn Imaginings, 625 SW 10th Ave., Suite 182B, Portland, OR 97205.

PUNK GRRRL, Looking for a fellow punk to talk, write, or share stories with. I like Operation Ivy, Ramones, Rancid, etc. I need mail! I am openminded. Write to me at: Shannon McTiernan, 43 Elm St., No. Uxbridge, MA 01538

MAXIMUMROCKNROLL classifieds

16 YEAR OLD MALE wants female punk pal. I like the Germs, Sex Pistols, Gasbag, Misfits, Vandals, mother Fuckers, Operation Ivy, Black Flag, Bristles, DK's, Exploited, Swinging Utters, Total Chaos. All types of punk (hardcore, grind, oi, ska, goth, old school, pogo, crust) whatever. I hat racism. I am not Straight edge. I believe in anarchy. Jeremy Shanon, 1136 Benhill, GA 30721.

BI/QUEER MALE, 24, cute, sincere, into anarcho-punk/hc, nature, making music, noise, cider. Looking for a guy with similar interests that is willing to relocate for long-term, caring, fun relationship. Will share pad. Photo if possible, with reply. AG, 10-700 Strasburg Rd., Suite #212, Kitchener, Ontario, N2E2M2, Canada.

HELP!! I'm from Attick Town! But I'm not a shit stompin', corn growing, tractor driving motherfucker. Please send poetry, demos. I love art. I need out of this town. Write me. I like to smoke, go on adventures. Raise hell. Get fucked up. Tell me about yourself. Cameron Cameron, 319 Thomas St., Greensburg, IN 47240.

WE WILL CUSTOM make rubber stamps. Send your designs & size for quote. $1.00 if you would like our catalog. Dunn Imaginings, 625 S.W. 10th Ave., Ste. 182B, Portland, OR 97205.

THE TELEPHONE Juice Head zine is out now! It's a cute little zine with skating, Hardcore, punk, ska and other obscenities. Issues 2, 3, and 4 are ready so get em while they're hot. Free ad space to anybody who writes to me. Dave, 21 King St., Shelton, CT 06484.

THIRD BRANCH FREE - zine distribution is looking for well written political/personal/ artistic zines that are free and need distribution. also looking for free diy music or video. Stamp for list. Jason/ POB 6639/ grand Rapids, MI/ 49516

SEX, SEX, SEX, sex and free beer are not included with Wonk, the zine for the useless, but poetry, politics, love, humor, stories, and unique insights are. Wonk is for the intellectual fringes of society and the silly. We like submissions of reasonable quality. Send 75¢ and two stamps to 129 Prospect Ave./ West Grove, PA/ 19350. Issues 1-5 available.

MAD PROPHET of the postal system - dorky 16 y/o, easy going but alienated intellectual, ISO brilliant/ sensitive/ honest/ uninhibited/ cynical but idealistic kids of all ages who love Vonnegut,Coen brothers, poetry, jazz, life, love, laughter and dancing. Philadelphia/ Delaware vicinity preferred. Write to Seth- Dogg/ RD2 Box 53/ Landenberg, PA/ 19350

ROMANTIC BOHEMIAN seeks sensual, sensitive, wild women for joy and camaraderie. 18 or over only. Send photos/ videos/ letters to Glenn/ POB 251236/ Glendale, CA/ 91255

VIDEOS! VIDEOS! Videos! Videos! Free transferring to any world system! PAL/ NTSC. Over 3500 shows, too many to list here! Rare old stuff and hard to find new stuff. Send $1 for big list. Or call to find out about what you want 9am - 9 pm eastern time. Peter DeMattia/ 8 Haddon Road/ Hewitt, NJ/ 07421-2329/ USA. (201) 853-4420.

(MY OWN) FANZINE doesn't care if you like the Riverdales and the Queers - they suck. We don't care if you're lonely and want mail. Shut the fuck up...you all sound the same! Send two stamps for current issue to: DAF/ 5501 Valley Ln./ Edina, MN/ 55439. Free copy to anybody who sends me one of Ben Weasel's fingers!

PLEASE DESTROY my boredom. I want some people to talk to (penpals). I like Hardcore, Punk, Ska, Kids in the hall, and Quentin Tarantino films. I love Snapcase, Frodus, Earth Crisis, Damnation a.d., Corrn, etc. So pick up your pencils and send me a friendly letter. No racists, prejudices, jerks, or nicotine puffers. Write to Corey, 8023 West Point Dr, Springfield, VA 22153.

I WANT TO BE stereotyped! I want to be classified. I want to know you, if you are an intelligent gal who is found of punk, rockabilly, swing, and jumpblues. Are there any cool pachucas, hepkittens, 40's and 50's retro girls in SoCal who want to check out the scene? Correspond. J B, 3846, 49th St, San Diego, CA 92105.

DARK ENTRIES fanzine issue #1 needs your contributions for a pen pal network dedicated in printing punk/gothic classified so punks can meet punks and trade music or free shit. Send classified (40 words or less), poetry, views, or artwork to: Dark Entries, POB 2925, Bellgardens, CA 90202. Please send 2 stamps for a copy of the fanzine when it comes out.

GG ALLIN ZINE- Copraphilia is now in the works. I am looking for contributors. Free ads and listings. Please send essays, poetry, graphics, obscene photos and anything creative to: Jason Butler, 6881 Amherst St., San Diego, CA 92115.

SAVE A TREE, KILL A COP! zine needs contributors. Soon to be poetry based zine needs your poems, bizarre and/or sick stories, unusual or obscene photos, creative graphics and artwork and anything else that may enlighten or offend. Send to: Jason Butler, 6881 Amherst St., San Diego, CA 92115.

WISH FOR FEMALE correspondense. 22 year old mammal. Interests: Love as higher power, Neurosis, Joy Division, LungFish, Man Is The Bastard, Suppression, EyeHateGod, Mahavishnu Orchestra, grass thats green and trees that are tall, cats and coffee, a hand in mine. Please write. Thanks. Brett Lawson, 1753 Mill Landing Rd., Virginia Beach, VA 23457.

PUNK PEN PAL wanted: 28 year old potential expatriate seeking informed, resourceful friend for correspondence and advice on moving/ working/ living abroad. I am fairly new to left/ anarcho/ communitarian ideals. Does anyone have information on punk scenes, diy alternative lifestyles, communal living and how-to tips on Sweden, Norway or Denmark? Please write! Brian/ POB 235480/ Honolulu, HI 96823-3507

ARTIST FOR HIRE Old school punk artist, looking to do: covers, inserts, zine stuff (any), comics, etc.. Free, for full credit and 2 copies of what it appears in. Or if you wanna write, I'm into Buzzov*en, Eye Hate God, Misfits, and Neurosis, getting ink, comics...Haden c/o Mannic Graphix/ 1426 S.E. Salmon/ Portland, OR 97214

ATTENTION ALL Skateboarders. Send photos and skate-related writings for Have Board, Will Skate...#2. Send footage (8mm preferred. VHS ok) for HB, WS...video zine. Address: Brandon Finnegan/ 55 Red Jacket Pky./ Buffalo, NY 14220-2010

WHAT'S A GIRL to do?? I'm 17 y/o, bored, plays in band. Looking for someone to hang with, go to shows with, you know all the things friends do. Into: Chaos UK, Sears, R. Peni, Los Crudos, Submission Hold, Naked Aggression, Litmus Green and other local bands. Hope to hear from you soon. Patty/ 1215 Ronan Ave./ Wilmas, CA 90744. (310) 549-694 Peace.

PUNK E.M.T. looking for other e.m.t.'s/ medics to correspond with. Martin/ 2 Jersey Ave. Apt. A/ New Brunswick, NJ 08901. Nerds encouraged to respond.

SKATERS! Looking to trade videos with you. I have old school Powell (4), Girl, H-Street (2), New Deal (2) plus shop promos. Looking for Plan B, Blind, Sonic, Mad Circle, 411 Video Zine etc. Just started skating again after 4 years. Write and send your list. Anyone in the area, let's hook up. I need to learn new tricks. Eric Fortner 825 Orchard Ave #40, Hayward, CA 94544. XXX

THE PERFECT X-mas gift: My zine. Under 18 is finally out with 60 pgs. and filled with interviews with: Code 13, Starved and Delirious, Varukers, Submission Hold, Glory Stompers, S.M.D., Distraught, Tito O' Tito Band, Los Crudos, Dead Silence, Nonsense, and Oppressed Logic. Also some poetry, puzzles, articles and other shit like that. Send $1.00 + 4 - 32¢ stamps ppd to: 1215 Ronan Ave./ Wilmas, CA 90744 - c/o Pooh Bear.

REALITY IMPAIRED... label/distro has demos, stickers, videos, and more. Send one stamp for list. Also, Pipe Dreams issue #1 out now. send two stamps. Free classifieds to bands, zines, and individuals. If your band/ zine would like to be reviewed, send a copy to Reality Impaired Recordings/ POB 1285/ Joplin, MO 64801-1285. All persons sending contributions receive a free copy of Pipe Dreams.

ZINES, RECORDS, etc. to be reviewed and/ or advertised in a NH zine. Just send what you are selling and your ad. Andy R./ 19 Pine Rd./ North Hampton, NH 03862

BORED 16 YEAR old loner into punk rock. Butt Trumpet, Vitamin L, Drain Bramage, Bikini Kill, Extra Fancy, more. Graphic designer (stickers, flyers) plays guitar. Into ufo phenomenon. Wants band, friends, and Hole 7" "Dicknail". E.J./ POB 503/ N. Palm Springs, CA 92258

FREE HBO, Playboy! Showtime laid off punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts very east and fast. Send 10 dollars cash or money order payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed/ POB 157/ West Sayville, NY 11796

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70'S-80'S IRON-ONS/ decals. Smurfs, Pacman, Mr. T, Star Wars, old rock bands, drug saying to many to list. Send $5 cash for six assorted decals. Send to: Jake/ 106 St. James Place/ Glenolden, PA 19036

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1/12	RICHMOND,VA	TWISTERS
1/13	NORFOLK, VA	FRIAR TUCKS
1/14	CHAPEL HILL,NC	LOCAL 506
1/16	KNOXVILLE,TN	MERCURY THTR
1/17	ATLANTA,GA	STAR BAR
1/18	TALLAHASSEE,FL	TBA
1/19	PENSACOLA,FL	SLUGGOS
1/20	N. ORLEANS,LA	CHCKPNT CHRLIES
1/21	MEMPHIS,TN	BARRISTERS
1/23	BLOOMINGTON,IN	THE BLUEBIRD
1/24	ST. LOUIS,MO	CICERO'S
1/26	INDIANAPOLIS,IN	THE PATIO
1/27	CINCINNATI,OH	SUDSY'S
1/28	COLUMBUS,OH	STACHES
1/30	CLEVELAND,OH	THE GROG SHOP
1/31	PITTSBURG, PA	CLOUD 9
2/1	PHILADELPHIA,PA	KHYBER PASS
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2/3	NEW YORK, NY	CBGB'S

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SICKO TOUR!

dates are tentative so check the Sicko Page @ www.eskimo.com /~lostboy/Sicko/sicko.htm

Feb 20th- Portland,OR - TBA
Feb 21st-Eugene,OR. @ Icky's
Feb 22nd- SF,CA. @ Bottom of The Hill
Feb 23rd- LA, CA @ Jabber Jaw
Feb 24th- San Diego, CA. @ World Beat
Feb 25th- Yuma, AZ. @ The A.C.P.E.
Feb 26th- Phoenix, AZ. - TBA
Feb 27th- Tuson, AZ. - TBA
Feb 28th- El Paso, TX. @ the Attic
Feb 29th- Lubbock, TX. @ The Depot
Mar 1st - Denton, TX. @ The Argo
Mar 2nd- Austin, TX. @ Emo's
Mar 3rd-Corpus Christ,TX.@Record Hole
Mar 4th- Houston, TX. - TBA
Mar 6th- Birmingham, AL
Mar 8th- Austin, GA.
Mar 9th- Columbia, SC. - TBA
Mar 10th-Chapel Hill, NC.@ Cat's Cradle
Mar 11th- TBA
Mar 12th- Allentown,PA@ Amer.Syran.Soc.
Mar 13th- WA. DC - TBA
Mar 14th- NY. NY. - TBA
Mar 15th- Philadelphia, PA. - TBA
Mar 16th- Portsmouth, NH @Elvis Room
Mar 17th- Boston, MA.@The Middle East
Mar 18th- New Jersey - TBA
Mar 19th- Pittsburg, PA. - TBA
Mar 20th- Cleveland @Speakin Tongues
Mar 21st- Lexington, KY.@Heresy Club
Mar 22nd- Champaign, IL- TBA
Mar 23rd- Chicago @ Fireside Bowling
Mar 24th- 31st TBA

The Motards rock kids LP

The Xrays Speed Kills CD

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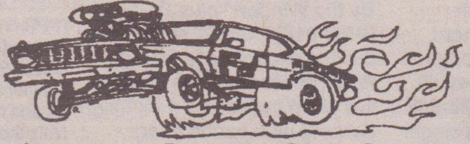

TWEAKED

This Hawaii foursome will blow you away with their tight, clean brand of power pop and their good looks. Just think of Descendents with more of an edge.

Get them before they get you!

These records will be out sometime this summer. Send $3.00 per record or $12.00 for them all. Check out **Grapefruit** on their west coast tour at the end of summer. If you wanna do a show, contact me. Also, look for **Ira Hayes** and the **Hell Yeah Bowlers** to put out records later this year. Send two bucks for the latest issue of Fuddy Duddy fanzine. Prices are postage-paid.

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fuddy duddy records

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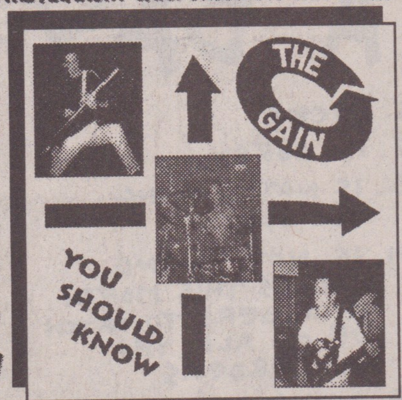

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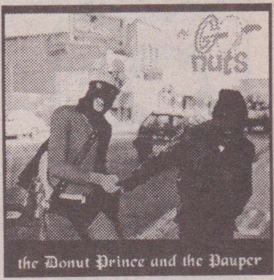

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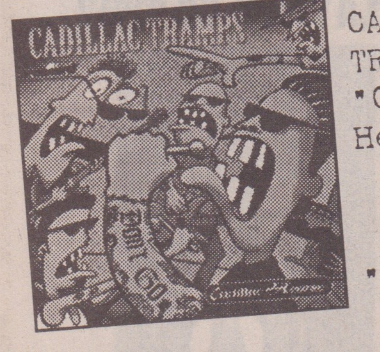

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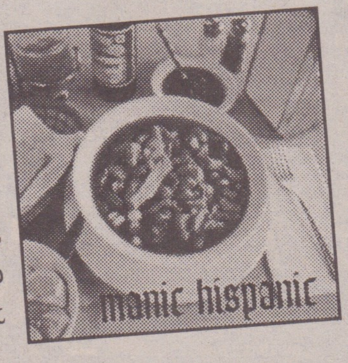

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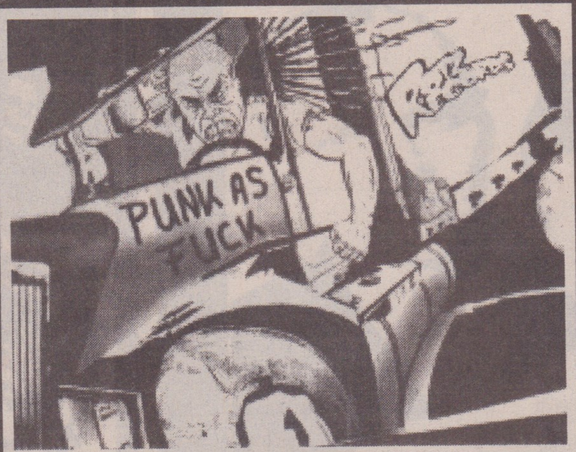

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CTW 10 - **Culture - Born of You - LP / CD -** Finally, a balanced and unpretentious offering from a band many would shrug off as too brutal. Culture has pushed the traditional hardcore sound to it's very limits and created an album of disturbing precision. Available on CD and 1st pressing 12" on swirled vinyl with full color poster.

CTW 9 - **Nations on Fire - CD -** The legendary NOF release the last of their material in the US on CD following the European vinyl. Lyrics follow traditional political style with a pro-choice theme. The CD contains studio tracks, live material, and a very special bonus rave track. This has been one of my favorite bands for a long time, it is an honor to release this. poster available for $1 ppd.

CTW 8 - **Autumn Leaf Dance - Learn What is Taught - CD only -** An album of subtle and beautiful diversity. Melodic female vocals and encrypted political sprinkled inside the personal. Former members of Oversight. The drummer Dave has designed the jackets for most CTW releases and has outdone himself with these layouts.

CTW 7 - **Empathy - Under The Lost Smile - LP / CD -** It's hard to imagine Detroit hardcore without Empathy. Empathy has put CTW on a new level, not in sales, but personally. If "aggressive sensitivity" is not too much an oxymoron it fit's perfectly here. Friends of Empathy will be a long time recovering from their recent break up. Experience the intensity for yourself!

CTW 6 - **fadeaway - Self Titled - CDEP -** A posthumous release from fadeaway which showcases an unrivaled maturity. As is happening all to often, their EP reaches light in the shadow of a premature break up. fadeaway's explosive break downs and incredibly intense vocals could have lasted many more releases, but as it happens this is the last.

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---

reminder section: we put these out a while ago but they are still good!

DEAD SILENCE- "freedom" 7"
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Dear everyone,
The rumors are true - we have closed. This was a very difficult decision but it had to be done. Over the past year we have seen an extreme drop in orders and were unable to pay our debts. We have also suffered from a lack of volunteers. In the midst of the current situation, we decided that it was best to close, and begin paying back those we owe. We are totally broke and returning as much merchandise as possible to our vendors. For those of you with credit slips, feel free to send them along with a S.A.S.E for cash redemption. Furthermore, if you sent an order in recently, you will be receiving a letter along with any money you sent.
PLEASE BE PATIENT!!! We are going to do our best to pay everyone, but it will take time. (At least a year.) If you wish to forego the money we owe you, please let us know. Will will accept any donations, since we need all the money we can get. Paying everyone back is our first priority. We would like like to leave Blacklist with the same integrity that we have maintained over the past seven years. If you wish to contact us, our address and fax number will be valid for the next few months. Our phone will have a forewarding number after it has been disconnected.
We sincerely thank everyone who has supported us over the years. Blacklist has meant a lot to all of us.

Sincerely,
The Blacklist Crew -
Brian Edge, Brian Of, Chuck Fucko, Claudine, Floyd Cuddlecore, Kate, Leah, Lisa Camisa, Mikel, Rob, Sarah, and Thaddeus

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LP/CD JT 1021

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LP/CD JT 1020

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30 song 7" e.p. #BO28. Super-tight vicious Boston ultragrind/ hardcore ! Complete aural terrorism !!!

GoB / DESIGNER

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GRIEF / SUPPRESSION

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ALSO AVAILABLE :
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- THUG / APARTMENT 213 - Split 7"#BO22.
- LOUD & UGLY Vol. 2 - comp 7". #BO20. EHG, Floor, Despise You, Thug & Apt. 213 !!!

(and too many more records to list here...)

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TIME TO START SENDING IN YOUR LISTINGS FOR........ BOOK YOUR OWN FUCKIN' LIFE #5

DO-IT-YOURSELF RESOURCE MAGAZINE NO. 5, 1996-1997

FOR THE LAST 4 YEARS, MRR HAS JOINED FORCES WITH VARIOUS OTHER COLLECTIVES AND PUT TOGETHER A RESOURCE MAGAZINE WHICH MANY OF YOU SENT IN LISTINGS FOR, AND MANY OF YOU UTILIZED IN BOOKING TOURS, PUTTING TOGETHER COMPILATIONS, TRAVELING AROUND THE WORLD, OR JUST USING TO KEEP IN TOUCH. BECAUSE OF THE RELATIVE POPULARITY OF THOSE EDITIONS, WE'VE DECIDED TO GO AHEAD AND BEGIN ORGANIZING A 5TH EDITION, SLATED TO COME OUT AROUND APRIL 15, 1996. AND RENEWING THE DUTIES OF RECEIVING ALL THE RAW DATA, TYPING IT UP, ETC., WILL BE THE GOOD PEOPLE AT BLEEDING HEART COLLECTIVE IN PHILADELPHIA WHO DID SUCH A GREAT JOB LAST YEAR.

WE WILL BE COMPILING THE RESOURCES GEOGRAPHICALLY, TRYING TO GIVE AS COMPLETE A LISTING OF DIY AND RELATED ACTIVITIES AS POSSIBLE. THE THOROUGHNESS OF THIS PROJECT WILL DEPEND ON THE RESPONSE WE GET FROM PEOPLE INVOLVED WITH DIFFERENT PROJECTS. LISTINGS IN THIS MAGAZINE WILL BE FREE OF CHARGE; ALL YOU HAVE TO DO IS SEND IN A NOTE WITH THE INFORMATION REQUESTED BELOW. PLEASE, IF YOU'RE SENDING IN LISTINGS OF MANY TYPES, BREAK THEM DOWN BY THE CATEGORIES LISTED BELOW SO THE TYPISTS WON'T GO CRAZY TRYING TO SIFT THROUGH A MOUNTAIN OF INFO, AND KEEP THE STATEMENTS OR DESCRIPTIONS CONCISE!!!

LISTINGS

BANDS: NAME / ADDRESS / TELEPHONE NUMBER / BRIEF DESCRIPTION (40 WORDS OR LESS PLEASE!)
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MISCELLANEOUS: WE ALSO ASK PEOPLE TO SEND IN TIPS ON HANGOUTS, CHEAP PLACES TO EAT, FREE CLINICS, BULLETIN BOARDS, CRASH PADS, ETC. THESE LISTINGS COULD BE ESPECIALLY HELPFUL FOR TOURING BANDS.

ADS

DISPLAY ADS WILL BE SOLD TO HELP PAY FOR THIS PROJECT. HOWEVER, TO MAKE THIS RESOURCE ISSUE AS FAIR AS POSSIBLE WE HAVE DECIDED TO HAVE ONLY ONE SIZE. WE ARE DOING THIS TO MAKE ADS JUST AS ACCESSIBLE TO THE SMALL 20 PAGE FANZINES AS THE BIG RECORD CONGLOMERATES! THE AD SIZE AVAILABLE IS 3 3/4" ACROSS BY 2" DOWN OR 95MM X 51 MM (BASICALLY, A SLIGHTLY ELONGATED BUSINESS CARD SIZE). THE COST FOR ADS IS $25 WHICH WILL HELP KEEP THE COVER PRICE AS LOW AS POSSIBLE. PLEASE, ONLY ONE AD PER LABEL, ZINE, PROMOTER. ETC.

DEADLINE: FEB 15, 1996 - DUE OUT: APRIL 15, 1996

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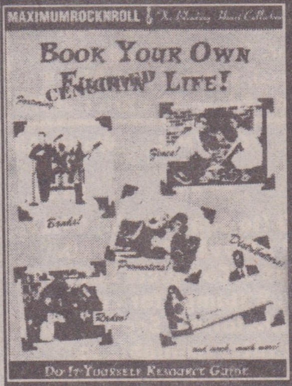
TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) SUBMIT THEM EARLY. LIKE NOW!! DON'T WAIT TILL THE DEADLINE.
2) BE BRIEF. WE'RE TYPISTS, NOT EDITORS. SEND THEM IN NICE AND TYPED OR NEATLY PRINTED.
3) DON'T USE ALL UPPERCASE (OR ALL LOWERCASE) LETTERS.
4) PUNCTUATION IS GOOD.
5) FEEL FREE TO SEND FRIENDLY LETTERS, AND OTHER GOODIES, BUT... DON'T EXPECT A REPLY. WE'RE SWAMPED.
6) WE DON'T NEED THE ADDRESS AND PHONE NUMBER OF EVERY MEMBER OF YOUR BAND. PICK ONE!
7) DON'T SEND IN 18 LISTINGS FOR ALL THE SEMI-EXISTENT BANDS YOU'RE IN--JUST FOR THE ONES THAT ARE REALLY ACTIVE!
8) MAYBE TAKE RESPONSIBILITY FOR GETTING YOUR WHOLE SCENE'S LISTINGS DONE. BUT...
9) CHECK WITH PEOPLE BEFORE SUBMITTING THEIR INFO FOR THEM. HASSLE YOUR FRIENDS TO GET THEIR LISTINGS IN TOO.
10) NO CERTIFIED/REGISTERED MAIL, PLEASE!

STILL AVAILABLE



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